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LUITPOLD STR. 24, BERLIN, W.
MARCH 17, 1908.

THIS is a strange world—but is it not passing strange that a man who is a leader in contemporary musical life, a man acknowledged to be one of the greatest living conductors, world famous, at the head of one of the finest symphony orchestras in Europe, in a position where his will is law, to whom every outside door is open, pursued as "Gast" with every ingratiating allurements by directors of orchestral societies, honored, fêted, at the pinnacle of fame, popularity and power in his chosen profession—is it not extraordinary that such a man should throw all this real achievement of great worth aside to pursue a phantom, a will o' the wisp?

Such is the case with Felix Weingartner. He has now definitely withdrawn from the leadership of the symphony concerts of the Berlin Royal Orchestra, and emphatically states that he will give up directing altogether in order to have time to compose. He prefers being a composer of the third or fourth rank to being a conductor. To be sure, in spite of much adverse criticism, Weingartner does not consider himself an inferior composer. On the contrary, he obviously thinks that he is a great productive artist, and that is the remarkable feature of it all. How a man of such keen mental capacity in all other directions can be so lacking in the power of self-criticism in this respect is a problem.

True, Weingartner's position in the musical world enables him to open to performances of his works doors at which other composers, of greater merit, but lesser distinction, knock in vain. Indeed, inferior organizations have gone so far as to give entire programs of Weingartner music, to which, sad to relate, the great conductor lends the prestige of his personal assistance. Curiously enough, these attentions please him, and yet to all impartial observers it is clearly evident that such unimportant societies perform Weingartner programs merely in order to secure the distinction of his name and personal assistance, irrespective of the intrinsic value of his compositions. Surely so reprehensible a custom is not a safe guide, and so Weingartner will discover if he does abandon conducting altogether. In that case his influence will be greatly diminished and nobody will perform his works.

His retirement from the life of activity to which he was predestined, and in which he has accomplished so much, will undoubtedly be a great loss to the musical world.

Arthur Nikisch's withdrawal from the Leipzig Opera is a certainty. I spoke to him on the subject at the last Philharmonic concert and he said: "It is too much with all of my other work. I showed the Opera people" (meaning the Staegemann family) "my good intentions, and helped them out of their difficulties, but I cannot continue. Another year of such strenuous work would finish me."

On Monday the Philharmonic series under Nikisch was brought to a close, and a fitting close it was. The program comprised Schubert's "Rosamund" overture, the Grieg piano concerto, Wagner's "Siegfried Idyll" and the Beethoven "Eroica" symphony. Teresa Carreño was the soloist, and in the Grieg concerto she scored a big success. It was a delightful reading of the work, full of vitality and light and shade. She curbed her temperament wherever it was necessary, and her delicacy and refinement were no less impressive than her energy and power. It was well rounded, whole souled playing, and it made a splendid impression.

Nikisch gave a beautiful and poetic interpretation of the "Siegfried Idyll," and in the "Eroica" symphony he rose to exalted heights.

Siegfried Wagner, Conductor Safonoff of Moscow, Gerhardt Hauptmann and other notabilities were among the audience. Siegfried Wagner waited until the Grieg concerto had been performed (it came just before the "Siegfried Idyll") before he entered the hall. Whether this was meant to show his contempt for Grieg or for Carreño or for solo playing in general is not known; but it certainly was in very bad taste.

The sixth and last concert of the Bohemian String Quartet (in reality the fourth of the series, which had been postponed from January 17 on account of illness of Nedbal, the viola player, occurred on Tuesday. As ill luck would have it on this occasion, too, Nedbal, was prevented from



HUGO KAUN.

playing, owing to his lame arm, and Richard Kœnnecke, of the Royal Orchestra, acted as his substitute. Artur Schnabel was the assisting pianist, and the works performed were the Brahms A major quartet, the Smetana G minor trio, and the Schumann E flat quintet. This was the only program of the Bohemians this season at which the pianist has assisted in every number.

The Bohemians themselves were not in the best of form at this final concert. The work of the cellist was scratchy, and the first violin was not above reproach in his intonation. Schnabel's piano playing, however, was quite sufficient to raise the event into one of uncommon artistic importance. His conceptions were refined, his tone was exquisite, and his ensemble was sympathy itself. The loud applause which came from the well filled house was evoked not by the blameless renderings of the trio, but by the admirable art of Schnabel. He is an ensemble player of rare ability.

Louis Edgar, the youthful Da Motta pupil, who is remembered on account of his successful debut of last season, gave a recital in Bechstein Hall at which he demonstrated that he is growing, broadening and deepening in his art. He played a serious program, made up of the Mozart C minor fantasy, the Beethoven C minor sonata, (op. 111), the Schumann "Etudes Symphoniques," the Chopin F minor fantasy and E major scherzo, a new ballad (op. 16) by José Vianna da Motta, and "Au bord d'une Source" and the "Mazeppa" etude, by Liszt.

Young Edgar is a genial pianist. He has a happy combination of musical and pianistic qualities. His technical equipment is very complete, he has a fine sense of dynamics, he has rhythms, and his conceptions, while sane and healthy, reveal a strong individual note. In the allegro con brio of the Beethoven sonata he pounded a bit, but it was fine playing, nevertheless. The final movement of the same sonata was performed remarkably well, far better than by d'Albert, who had given it two nights before. In the Schumann symphonic etudes, too, Edgar was superb. Technically it was a very finished performance, and on the interpretative side it was extremely interesting. Edgar has color and contrast. He recently made a two months' tour of Germany and Austria in company with Mischa Elman, meeting everywhere with fine success.

The law of the survival of the fittest holds good, to a great extent, at least, in the musical as well as in the material world, but there are many discrepancies in the manner of its working out. "The survival of the famous" would be more accurate as applied to musicians. Eugen d'Albert played on Wednesday to an audience that filled every nook and corner of the great Philharmonie. Even the stage, which usually yawns at us with its silent emptiness, was packed with eager, excited humanity. I should estimate that fully 3,000 persons attended his Beethoven recital. Two evenings later Conrad Ansoerge played at Beethoven Hall to an audience numbering about one-fourth the size of d'Albert's, but what a difference between the playing of the two artists! It was like night and day.

d'Albert always has "den grossen, genialen Zug," it is true, but his technic was blurred, his pedaling slovenly, he dropped whole groups of notes in difficult passages, and he pounded insufferably. It was unæsthetic piano playing, and highly unsatisfactory for anyone of discriminating judgment. His selections were the thirty-two variations in C minor; the rondo in G major, op. 53; "Die Wut über die verlorenen Groschen," op. 129, and three sonatas, the E flat, op. 31, the "Appassionata" and the C minor, op. 111. It is a well known fact that d'Albert is not interested any more in the pianistic art, per se, but I have rarely heard him play so badly as he did on this occasion.

Conrad Ansoerge's playing, while it also had "den genialen Zug," was finished in the extreme—poetic, lyric, full of delightful contrast, remarkable for conception and tonal charm. The Bach G minor fantasy and fugue, arranged by Liszt, received at his hands a grandiose performance. It was clear as crystal, and given with remarkable power, and yet throughout the piece Ansoerge abstained almost entirely from the use of the pedal. Little things, too, like Constantine Bürgel's "Arietta" and the F major "Song Without Words" were given with a charm of touch and a dreamy tenderness wholly delightful. The program opened with the Schubert B flat sonata and closed with Liszt's fantasy quasi sonata, "Après une lecture de Dante." In this piece Ansoerge quite outdid himself, and held the audience spell-bound. His success was immense.

The eighth and last of the series of chamber music concerts given by the Joachim String Quartet brought, a Brahms program. The B flat quartet, the F major quintet and the B flat sextet, all for strings, were heard. In the quintet and sextet the organization had the assistance of Andreas Moser and Hugo Dechert. The assisting cellist, Dechert, in technic, tone and expression quite outshone his more famous rival, Hausmann.

On the 8th of next June Joachim will celebrate his seventy-fifth birthday. If he lives two years longer he will be able to look back on seventy years of public life—an unparalleled record. As a soloist Joachim is now, of course, passé, but as a quartet performer he still has days when he is admirable.

Lydia Hollm, the Dutch singer, and Franz Manthey, pianist, gave a joint concert in Beethoven Hall on Thursday. Madame Hollm was heard in songs by Mozart, Schubert, Strauss, Humperdinck, d'Albert, and her countryman, Van Eyken. She has a sweet, sympathetic, lyric soprano, and she sings with much refinement. Her conceptions are artistic, and her "Vortrag" is warm and in good taste. She made an excellent impression. But for Madame Hollm's singing the concert would have been an entire failure, for the pianist Manthey was very bad, and not worthy of an extended criticism.

Carl Richard Barth, a pupil of Professor and Mrs. Schmalfeld, was heard in a song recital at the Künstlerhaus, the same hall in which he made his public debut last season. Mr. Barth is the possessor of an exceptionally fine baritone voice. It is a remarkably agreeable organ, and at the same time powerful. It is well placed and under good control, and Mr. Barth sings with musical intelligence and warmth. He has been engaged for the Magdeburg Opera, and will enter upon his duties there in Sep-

tember. Meanwhile he is continuing his studies under the able guidance of Madame Schmalfeld.

My assistant, Miss Allen, writes of the following concerts:

"Frederick Lamond gave one of the most successful recitals of his Berlin career at Bechstein Hall on Thursday. He played a Beethoven program in some points similar to d'Albert the evening before, comprising the 'Eroica' variations, and the sonatas op. 31, No. 3; op. 57, 'Appassionata'; op. 27, 'Moonlight,' and op. 53, 'Waldstein.' His interpretations as a whole, however, were hardly identical with those of his colleague, for they were marked by perfection of technique, beauty of tone and scholarly poise of conception as rare as it was delightful. Lamond took his tempi slower than many another pianist would have done, but there was a pellucid clearness about his work that quite compensated for any lack of tempestuosity. In the rondo of the E flat sonata he played with delicacy, and was rewarded with enthusiastic applause."

"The rarely heard Beethoven 'Schottische Lieder' for solo and ensemble singing by vocal quartet, with accompaniment of piano, violin and 'cello, were given at the Singakademie last night before an overflowing audience. The songs themselves are pleasing, melodious lieder, set to a charming trio accompaniment; but in harmony, rhythm and general 'stimmung' they are far from catching the spirit of the genuine Scottish lyric. The flavor of the Scottish dialect cannot be translated into the German tongue, and from the musical standpoint the lieder are of the German ante-Schubert type. The Scotch scale is not employed at all, and the melodies are of a conventional, somewhat Italian cast.

"The performance of the lieder at the hands of Clara Erler, soprano; Julia Culp, alto; Carl Dierich, tenor, and Alexander Heinemann, baritone, was excellent. Fräulein Erler's bright, pure soprano led with pleasing effect in the ensemble numbers. In the soli Heinemann especially distinguished himself with a rousing rendition of 'The Soldier,' and Fräulein Culp's full alto was displayed to fine advantage in 'O Cruel Was My Father.' The accompaniments were exquisitely played by the Dutch trio, Bos, Van Ween and Van Lier, who also gave the Beethoven trio, op. 70, No. 2, in artistic style."

La Revue Musicale, of Paris, recently opened a discussion upon the advantages of conducting without score, and the following opinions passed upon the question by several eminent orchestra leaders will doubtless be of interest to readers of THE MUSICAL COURIER. Camille Chevillard, director of the Paris Lamoureux Orchestra, says: "Directing without a partiture is only a little amusement for a small part of the audience, which ascribes to this sport greater importance than to a fine and careful performance. The only advantage of leading by heart consists in the fact that one gets full attention from his individual men, for each musician feels that he is being watched every moment."

Henry Wood, leader of the Queen's Hall Orchestra, in London, answers: "I do not consider it necessary for the conductor to direct without partiture, and he must do so only when he can act with the greatest freedom and be complete master of himself."

Felix Weingartner, who, as is well known, often directs without the music, writes: "I do not look upon directing by heart as necessary. The performance will be just as good if the leader has his partiture before him. Of course, in any case he must know the music thoroughly. I have

never studied a score with the purpose of learning it by heart, but when the music is sufficiently stamped upon my memory then I do not take the partiture into the concert. I hold it to be inartistic and absurd to force one's memory. The conductor should be only the true interpreter of the thoughts of the composer. He is to reproduce the picture which the work calls up before him as clearly, as simply and as perfectly as possible. Anything else is a side issue."

Vincent d'Indy, director of the "Younger French Composer School," expresses himself thus: "I think that the conductor who can direct absolutely without music has an incontestable advantage over the one who must always be picking his nose in the score. The gain lies in the conductor's freedom of glance, for, according to my opinion, the true orchestra leading lies not in the arm, but in the eye of the conductor. To be able to see the men, to encourage with a smile those who have difficult passages, to nip in the bud with a single look some impending mistake, therein lies, I take it, the principal capacity of the conductor. The arm is often unnecessary, often dangerous, but the eye is indispensable as an intermediary between the orchestra and its leader. For the rest, I think that every good conductor, even when he has the score before him, directs by heart. The printed or written partiture is only an aid to him when the memory fails—a moral support to the orchestra leader."

Edouard Colonne laconically says: "Worthy colleagues! To your question I answer without hesitation that in the interests of the performance it is better that the conductor direct without a score."

As the Chamber of Deputies at Stuttgart has passed a measure for the erection of a court theatre, the Würtemberg capital will be assured of a fine opera house as soon as the Upper House has given its consent. In the discussion it was agreed that a good theatre would enhance the value and brilliance not only of the throne, but also of the State, and a vote of thanks was given the King for the great sacrifices made by him in the interest of the dramatic art.

Bernhard Stavenhagen has been very ill with inflammation of the lungs and obliged to cancel numerous engagements in Moscow, Vienna, Budapest and other cities. At present he is recuperating in San Remo.

Mary Pasmore, of San Francisco, a pupil of the Klindworth-Scharwenka Conservatory, in the class of Isay Barinas, gave the Bruch G minor concerto at the fifth public concert of the school's advanced pupils, given in Bechstein Hall on the 11th. She played with clean, solid technique, and made a good impression. Miss Pasmore is a daughter of H. B. Pasmore, who is now an instructor in singing at the Scharwenka Conservatory.

A large musicale was given by D. Rather at the Berlin studio of the painter, N. Percheid. Several new compositions were introduced at the affair, including a violin sonata and songs by Wolf-Ferrari, a trio by Lange-Müller, and songs by Perlenberg. Some Tschakowsky "Lieder" were also heard. Among those present were members of the aristocracy and "haute finance," well known musicians, painters, actors and so forth, in all nearly 200 persons.

Sybella Clayton, of Salt Lake City, one of Alberto Jonás' best pupils, has arrived in Berlin, where she will pursue her studies with the master. While in New York, on her way to the German capital Miss Clayton played in Steinway Hall, before Charles Steinway, and Lhevinne, the Russian pianist, and was warmly praised by them. Lhevinne then favored Miss Clayton by playing several numbers for her in his most brilliant style. After completing her studies with Jonás, Miss Clayton will make her debut in Berlin.

Miss Zedeler, of Rock Island, Ill., who has been studying for two years with Theodore Spiering, and who ac-

companied him to Europe, is one of the most gifted American girl violinists whose acquaintance I have made. I recently heard her play the Handel A major sonata and the Vieuxtemps ballade and polonaise, both of which she gave in a most commendable manner. Her technique is facile and reliable, and her intonation perfect. Her ear is remarkably good, for even when her strings got out of tune she still continued to keep to the pitch. Her bowing is free and she plays with musical discrimination. Spiering has worked wonders with Miss Zedeler in the short time that she has been with him.

Frankie Nast, of Denver, Col., who has been studying violin here for two years and a half, will sail for home early in April. She worked for the first year with Wittek, and for the past year and a half she has been with Halir. Miss Nast is a talented girl and she has made the most of her time and opportunities. She has several big concertos and a good sized repertory of smaller pieces at her finger tips. She has a good technique and an excellent tone, and plays with taste and expression. Miss Nast will appear in concert at Denver next fall.

Lulu A. Fischer, of Indianapolis, who has spent three years in Berlin studying with various vocal masters of good repute, has just returned to her home, where she will divide her time between concert and church work and teaching. She has a clear and beautiful soprano voice, and her singing has given much pleasure to all who have heard her here.

The complete concert and opera list of the week is as follows:

SATURDAY, MARCH 10.

Bechstein Hall—Lissi Kurz and Hermann Weissenborn, vocal.
Beethoven Hall—The Dutch Trio, with Philharmonic Orchestra.
Royal High School—Vladimir Cernikoff, piano.
Royal Opera—"Margarete."
West Side Opera—"Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

SUNDAY, MARCH 11.

Bechstein Hall—Chamber Music Union of the Breslau Conservatory.
Philharmonic—Matinee, Nikisch Symphony Rehearsal; evening, Philharmonic "Pop."
Singakademie—Nanny Meren, vocal; Werner Düwell, 'cello.
Royal Opera—"Undine."
West Side Opera—"Der Freischütz"; "Schützenlied."
Comic Opera—Hoffmann's "Erzählungen"; "Don Pasquale."

MONDAY, MARCH 12.

Bechstein Hall—Theodor Bandel, vocal.
Beethoven Hall—Günther Freudenberg, piano.
Philharmonic—Nikisch Symphony Concert, soloist, Carrefio, piano.
Singakademie—Theodora Salicath, vocal; Ivy Angove, violin.
Royal Opera—"Carmen."
West Side Opera—"The African."
Comic Opera—Hoffmann's "Erzählungen."

TUESDAY, MARCH 13.

Bechstein Hall—Gerda Danielson, vocal.
Beethoven Hall—Bohemian String Quartet.
Philharmonic—Philharmonic "Pop."
Singakademie—Waldemar Mayer String Quartet.
Royal Opera—"Der Freischütz."
West Side Opera—"La Traviata."
Comic Opera—"Der Corregidor."

WEDNESDAY, MARCH 14.

Bechstein Hall—Benefit concert.
Philharmonic—Philharmonic "Pop."
Singakademie—Bernhard Stavenhagen, piano; Felix Berber, violin.
Architektenhaus—Betty Will, vocal.
Royal Opera—"The Lady in White."
West Side Opera—"The African."
Comic Opera—Hoffmann's "Erzählungen."

THURSDAY, MARCH 15.

Bechstein Hall—Frederic Lamond, piano.
Beethoven Hall—Lydia Holm, vocal; Franz Mantley, piano.

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Philharmonie—Large hall, Berlin Liedertafel; small hall, Philharmonic Trio.
Singakademie—Joschim String Quartet
Dom—Choral Concert.
Royal Opera—"Siegfried."
West Side Opera—"The Magic Flute."
Comic Opera—"Don Pasquale."

FRIDAY, MARCH 16.

Bechstein Hall—Louis Edgar, piano.
Beethoven Hall—Conrad Ansoorge, piano.
Singakademie—Klara Erler, Julia Culp, Raimund von Zür-Mühlen.
Alexander Heinemann, vocal; Dutch Trio.
Künstlerhaus—Pupils' recital of the Akademie für Musik.
Royal Opera—"Cavalleria Rusticana"; "I Pagliacci."
West Side Opera—"Gasparene."
Comic Opera—"La Bohème."

Richard Strauss' much talked of opera, "Salome," has now been definitely rejected by the Vienna Court Opera, on the grounds that the proposed alterations in the text have not been made.

Hugo Kaun's "Falstaff" met with a flattering reception at the fifth Philharmonic concert under Trengott Ochs' direction of Bielefeld. The composer was repeatedly called out and the orchestra honored him with a "Tusch." The Bielefeld Tageblatt, in a lengthy and very favorable criticism of the work, dwells particularly on the fact that, whereas, Nicolai and Verdi in illustrating the humorous figure of Falstaff kept to the Italian buffo character Kaun shows us in him the tragi-comical philosopher. This distinction is a fine one, and was not made by any of the Berlin critics, who did not understand Kaun's conception of the humorous aspects of the fat knight.

ARTHUR M. ABELL.

Instances of Mme. Speet's Vocal Treatment.

Maria Speet, the vocal instructor of Berlin, grounds her extraordinary efficiency in voice building upon a thorough physiological knowledge and insight which enables her to cure all manner of vocal diseases, be they of the speaking or singing voice. Several patients, for instance, have gone to her with their voices seriously impaired by severe nervous derangement and unable to speak above a whisper. Among similar cases are those of Fräulein Harkema, Cohen and Eva Prine, of Amsterdam, who, previous to their treatment with Mme. Speet, had suffered from aphonia for two and a half, three and five years, respectively. After several months of daily instruction all of these young women learned so to use and control their vocal organs that the influence of the nervous maladies which had injured their speech was no longer noticeable. In every case complete recovery of easy speaking was the result, and it has never been followed by any relapse.

By far the most interesting case of this kind undertaken by Mme. Speet was one which came to her solely by chance. She had been treating a young man of Purme, Holland, for falsetto voice, and so well did she succeed that within three weeks she had replaced his shrill, unlovely head notes with fine bass tones. In gratitude for this service the young man's mother was instrumental in bringing to Mme. Speet a full grown man who some years before had begun to lose his voice and his power of speech as well. When this patient, Klaas Boon, came to Mme. Speet he was totally dumb; he wrote down on a slate everything he wished to say, and if any one said a simple word such as bread and asked him to repeat it, Boon would make frightful faces

in the effort, but no syllable or sound would come from his lips. His two youngest children, of five and eight, respectively, had never heard him utter a sound. Boon's speechlessness had been the object of much fruitless consultation among well known physicians, and in the Paris "Revue de Medicine" Dr. Stephan had described the case as one of absolute dumbness. Indomitable Mme. Speet undertook the treatment, however, and, as she modestly expresses it, "had the luck" to find the lost voice within thirty-two hours. This took place in 1905, and Boon has had no relapse whatever. His voice is now strong and of good quality, and he speaks like any other man.

LEOPOLD GODOWSKY CONQUERS GERMANY

Leopold Godowsky's piano playing has astounded the European world with its unique combination of giant technique, velvet tone and exquisite conception. With what uniform acclamation he was received in Germany, the inaccessible citadel of the musical art, is indicated by the following press notices:

"In Godowsky's interpretations of Chopin one meets with reproductions of genuine poetic feeling, with which, in their style, it is difficult to find anything comparable."—Neue Zeitschrift für Musik, January 27.

"Godowsky played the Liszt A major concerto with artistic verve and surety, doing justice to the conception of the work and eliciting stormy approval."—Leipziger Tageblatt, February 11.

"The performance of the B flat minor sonata was a triumph of tonal loveliness. One entirely forgot that the piano was being played, so completely did Godowsky master the manipulation of the complicated mechanism. And captivating throughout was the delivery of the preludes; each of the tender 'stimmungsvolle' tone pictures blossomed out in all beauty and loveliness under the artist's hands."—Musikalisches Wochenblatt, Leipzig, Feb. 16, 1905.

"Leopold Godowsky's Chopin evening (F minor fantasy, two sonatas and twenty-four preludes) showed us the artist on an inaccessible height in his pianistic conquest of technical difficulties and in his power of ideal imagination."—Neue Zeitschrift für Musik, April 6, 1905.

"The artist played the Rubinstein concerto, giving therein a convincing revelation of his peculiar excellencies, among which we now include strength and bigness of style, fabulous technical brilliance, and all the virtues of an artist who seeks his strength in subtle manifestations of art."—Dresdner Journal, November 23, 1904.

"The honors of the evening fell to the share of Leopold Godowsky, the eminent pianist, who had formerly introduced himself here with extraordinary success as a Tchaikowsky player 'de pur sang.' As his principal number the artist played the effective Rubinstein D minor concerto, giving it brilliantly in technical detail, with big conception and with a touch so refined and exquisite that it was a pleasure to listen."—Dresdner Nachrichten, November 24.

"The star of the evening was by all means the pianist Godowsky, who is a technical phenomenon. He played the two G flat major Chopin études together, the left hand taking the so called 'black key étude,' while the right carried out the other étude as a sort of counterpoint accompaniment; and the well known Weber 'Perpetuum Mobile' in an arrangement considerably broader than the original, and at such a furious tempo that you thought

you were whizzing along in an electric express at 200 kilometers an hour. These proofs will suffice to give connoisseurs some conception of the really fabulous technical powers of this pianist. With Godowsky virtuosity is a means to dazzle, to fascinate, and yet he is far from being a mere one sided technician. On the contrary, his wonderfully beautiful touch, his whole style, his delivery, his manner of making cantilena ring and sing, proves him to be a big and a feeling artist."—Hannoverscher Courier, December 17.

"Much that sounded from the strings of the grand would have been thought absolutely unbelievable."—Hannoversches Tageblatt, October 23.

"Godowsky's playing is teeming with strength, boldness and energy. Today, when the wonders of virtuosity have long been an everyday occurrence, his performance of the Chopin study in thirds may be ranked as a rendering unparalleled."—Wiesbadener Tageblatt, February 8.

Southern Music Teachers' Convention.

GAINESVILLE, Ga., March 29, 1906.

The Southern Music Teachers' Association will hold its sixth annual convention at Brenau College, Gainesville, Ga., June 12, 13 and 14. Programs of practical value to musical educators are being prepared.

The Georgia Music Teachers' Association will hold its second annual meeting at the place, June 13. Large attendances at both assemblies are expected. G.

Olga Samaroff's Tour.

Olga Samaroff, the pianist, is still busily filling engagements throughout the country, and has just played in Washington with extraordinary success at the concert there of the Boston Symphony Quartet. On April 3 Madame Samaroff will play in Providence; on April 18 in Cambridge, with the Boston Symphony Orchestra, and on April 20 and 21 in Boston with the same organization. At the Cambridge concert Madame Samaroff's number is to be the Liszt E flat concerto, and in Boston the concerto by Grieg.

The pupils of Mme. C. de Rigaud, the vocal teacher, and those of Alma E. Braumann, pianist, were heard Saturday evening last in the Banquet Room of Carnegie Hall. The program, noteworthy because it contained numbers seldom or never heard at pupils' recitals, was enjoyed. Those who took part were Mrs. A. C. Beatty, the Misses Telsey, Jacobs, Anglin and Hampton; Master Harry Durbin, Carl Menninger, Mr. Van Maasdyk and G. Prah.

HUGO KAUN

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A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technique. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, Jan. 12, 1906.
His tone is unusually velvety also in the most powerful utterances, and his technique of a very high order. Consequently, many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Leipziger Musikzeitung, Berlin, Jan. 10, 1906.
He played Chopin with entrancing beauty of tone and tenderness of expression.—Dresden Neueste Nachrichten, Nov. 8, 1904.
How wonderfully beautiful the nocturne sounded; also the scherzo in C sharp minor was the performance of a master.—Leipziger General Anzeiger, Oct. 27, 1904.—A. SMOLIAN.
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HOTEL CECIL, LONDON,
MARCH 21, 1906.

EMIL SAUER has paid us his long expected visit, appearing at last Thursday's Philharmonic concert, and giving a recital at Queen's Hall on Monday. His playing is still full of that delicate poetry which was always his most fascinating quality. At the Philharmonic he undertook the solo part of the "Emperor" concerto, and though perhaps he is not at his best in Beethoven, yet it was an adequate and satisfying performance that he gave, especially of the adagio. But the treat of the evening was Chopin's G minor ballade, in which Sauer fairly reveled, the piece giving, as it does, an unrivaled opportunity for displaying his delicacy of tone. Herr Sauer also played a new concert etude of his own, "Flammes de Mer," which was a rather unexciting affair, though well written. Needless to say, encores were insisted upon.

The recital on Monday was most enjoyable. Bach's "Italian" concerto stood first upon the program, and Sauer's treatment of it was simple and straightforward; in fact, just the right way of handling Bach. A group of three pieces—Schumann's toccata in C, Schubert's impromptu (op. 90, No. 3), and the scherzo from "A Midsummer Night's Dream"—were exquisitely played, but the best thing Sauer did during the afternoon was his rendering of a group of three Chopin pieces, which called forth frenzied applause and an encore in the shape of a Chopin waltz. The pianist's own two studies, "L'Eteuf" and "A Cheval," which he produced for the first time on Monday, were brilliant and graceful little works.

At the last Broadwood concert, Joseph Holbrooke's string sextet (op. 16, No. 1), and his "Three Bohemian Songs" occupied a major share of the program. Mr. Holbrooke gets a good deal of attention as a composer nowadays, but the sextet is hardly likely to add to his reputation. It was first played in 1904, and judging by its opus number, it must be an early work, for although Holbrooke is not yet thirty he has given to the world nearly 100 works. The sextet is melodious, but in no way individual, and one very apparent influence is that of Dvorák and the Bohemian school generally. The first theme of the opening allegro is rather artificially constructed in five-four time. As Tschai-kowsky once told a composer, it is very easy to write melodies in that time signature, but whether those melodies are really in five-four rhythm is another matter. There is a good deal of five-four time, in fact, throughout this sextet, and its effect is far from happy. The middle section—an andantino—is the best; the finale is very commonplace. The "Bohemian Songs" were produced at Norwich last October; they have decided merits.

Brahms' sextet in B flat and a suite for two pianos, by Arensky (whose death I regret to see announced), were also played during the evening, Mr. Holbrooke taking part in the last named piece.

At the next concert, on Thursday week, Friskin's new quartet in G minor, for piano, violin, viola and cello, will be played for the first time. Fanny Davies will play a "Hu-

moresque," by Max Reger, and a quartet by Balfour Gardiner is down for performance.

The Queen's Hall Orchestra came back to London from the provinces on Saturday and gave their ninth symphony concert. Most of the items in the program were familiar ones and do not call for special mention. The chief attraction of the afternoon was the playing of Richard Buhlig in Brahms' first concerto. Mr. Buhlig, as I wrote some time ago, has not only established himself as a pianist of the front rank, but has also won a name as a Brahms player. I do not love the first piano concerto of that composer, and I believe there are very few who do, but I admired very much the way in which Mr. Buhlig handled it. He did not accentuate too much its rough hewn phrases, neither did he attempt to sentimentalize its softer moments. All three movements were played with the utmost sympathy, yet with clear cut expression.

The symphony was Beethoven's fifth, of which Mr. Wood always gives a fine reading, especially in the scherzo and finale. Purists might reasonably object to Mr. Wood's abuse of the rhetorical accent in the first movement, the trio of the scherzo and the opening of the finale.

At the next concert, on Saturday week, Strauss himself will conduct "Don Quixote," the cello soloist being Jacques Renard, the leader of his department in the Queen's Hall Orchestra.

There is a rumor that both Bizet's recently produced "Don Procopio" and Isidore de Lara's new opera are under consideration for the Covent Garden forthcoming season.

Besides the playing of Emil Sauer, to which I have already referred, there was nothing which calls for detailed notice at the last Philharmonic concert. The symphony was Brahms' first; Stanford's second Irish rhapsody was also played, and Marie Brema sang the closing scene from "Götterdämmerung." At the next concert, on April 5, Mischa Elman is to appear and play the Tschai-kowsky concerto and a movement from Bach's third violin sonata. A second set of four old English dances, by Dr. Cowen, a selection from Berlioz's "Romeo and Juliet" and Liszt's "Tasso" will complete the program.

The first London performance of Sir Hubert Parry's "Pied Piper of Hamelin" will be given by the London Choral Society next Tuesday, and "Samson et Dalila" will also be sung on the same evening. The Royal Choral Society are doing "The Dream of Gerontius" tomorrow night.

Vivien Chartres, the child violinist, is to appear at the Crystal Palace on Saturday afternoon, her performance including Bruch's G minor concerto and Vieuxtemps' "Fantasia Appassionata." At her recital, next Tuesday, at Queen's Hall, she will play Wieniawski's second concerto, Vieuxtemps' fourth concerto and Sarasate's "Zigeunerweisen."

Yesterday's Pall Mall Gazette contained some interesting remarks from that paper's New York correspondent upon the subject of American orchestras and their conductors (foreign, of course). "New York musical prizes," he says, "are still at the disposal of Europe's conductors owing to the lack of native American competitors." It is stated that negotiations for engaging Safonoff permanently for the next three years at £4,000 a year are well under way. The correspondent also refers to the retirement of Gericke from the Boston Symphony Orchestra, and remarks that Mr. Higginson "will probably be unable to obtain any equally devoted conductor except at a large or a larger salary (£2,500)." He says that the conductorship may be offered to Fritz Steinbach when the latter appears in New York to conduct the last concert of the Philharmonic.

Well, things have been pretty much the same in England until Mr. Wood appeared on the scene. Since that time we occasionally condescend to take notice of a native conductor.

Which reminds me that a conductor who has an enormous reputation in the provinces, George Halford, made his appearance in the Metropolis last Sunday afternoon, presiding over the London Symphony Orchestra at the Albert Hall. Mr. Halford's series of symphony concerts at Birmingham have long been famous. I was not able to be present at last Sunday's concert, but I hear that he made a very favorable impression. The members of the orchestra speak enthusiastically of him, which is a good sign.

Creatore and his band returned to Queen's Hall on Monday night and were welcomed by a very large audience. It always takes Londoners some time to appreciate anything new, but they have by now found out that the band is really first class, and that although the conductor's methods may seem eccentric he is able to get some splendid effects.

A group of songs by her countryman, which Ester de Munsterhjelm, the Finnish soprano, sang at her recital at Aeolian Hall, last Tuesday week, were refreshingly original. There were three by Sibelius, two by Merikanto, and two by Järnefelt. "Black Roses," by the first named writer, is a beautiful lyric, and Järnefelt's two songs, "Kantetele" and "Sunnuntaina," won much admiration. They were charmingly sung, in the original tongue, by Mlle. Munsterhjelm, who is a vocalist of decided gifts.

On Tuesday evening, Frederick Hosking, a bass baritone, gave a recital at Aeolian Hall. He has a voice of good quality and sang, artistically, Liszt's "King of Thule," Tschai-kowsky's "Pilgerlied," and many other songs.

An interesting concert was provided by May Elliott (pianist) and Sofia Neustadt (soprano) on Wednesday evening, at Bechstein Hall. Both artists chose unback-nayed works; Miss Elliott played, with much taste, MacDowell's brilliant "Etude de Concert," Strauss' "Intermezzo," and small pieces by Sibelius, Oskar Nedbal and Josef Suk. Mme. Neustadt sang Liszt's "Lorelei," two

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old French bergerettes, Chaminade's "Reste," Fauré's "En Prière," and other songs, with much charm.

Leslie Faber's recital, last Thursday, of Fitzgerald's edition of "Omar Khayyam," with incidental music by Christopher Wilson (a former Mendelssohn scholar of the Royal Academy), was such a success that he will repeat the experiment next Monday afternoon. Mr. Faber's enunciation was perfect, his voice duly resonant and his manner entirely unaffected. Mr. Wilson's incidental music, played "off" by a string quintet and harp, was appropriate, but not very individual. It had, of course, the customary Eastern coloring, or rather what composers conceive to be Eastern.

I ought not to finish my letter without a reference to Señor Manuel Garcia, who obtained the respectable age of 101 last Saturday. The wonderful old man is still in possession of all his faculties and continues to enjoy life, occasionally going to concerts, and visiting a few friends.

OTHER LONDON ITEMS.

The list of concerts in London during a week or month is a formidable one, particularly if it is taken into consideration that critics are expected to attend the majority of them. At Aeolian Hall there are thirty-seven concerts announced for the month of March, and this is but one hall, all the others having equally as many; Queen's Hall, Bechstein Hall, Steinway Hall, Salle Erard, all furnish their full number of afternoon and evening musical affairs, which it takes a full page of a daily paper to announce to the public. This is, of course, not the "season"; what it will be then must be left to the imagination. The names of those appearing at these musical events range from world-wide famous artists to the unknown student making a first appearance, but all of them secure audiences varying in numbers, and all meet with more or less success. Just to mention the names of those who are to appear this week would fill half a column of the paper.

A "Life of Johannes Brahms," by a former pupil, has just appeared and attracted attention. The young woman who wrote it became his pupil through the solicitation of Clara Schumann, and there is naturally much of a personal nature in the book, but quite subservient to the object of giving a complete and just account of the great musician's life. Another book, also devoted to Brahms, is a complete list of his compositions. "Stories of the Operas" has also appeared, just in time for the approaching Italian Opera season, while new books about the organ in all its phases are too numerous to mention.

At St. Paul's Cathedral, on Fridays during Lent, Allegri's "Miserere" is sung at Evensong. Sir George Martin, organist of the Cathedral, has edited an English

version and himself conducts the psalm. The music, which for the past two centuries has been sung at the Sistine Chapel (Rome) during Lent, is sung unaccompanied, but unfortunately the unpleasant echo in the Cathedral makes it difficult to follow, and so much of the beauty of the music is lost. The choir of the Cathedral is one of the finest in London, and has some remarkably beautiful voices among the choristers.

The main feature of Haydn Coffin's thirtieth recital, at Steinway Hall, on Thursday afternoon, was the song cycle "Moods and Tenses." The Viennese Orchestra, Jules Mulder, Wilhelm Coenen, Andre Manheim and Otto Gohring, conducted by Mr. Von Leer, assisted in the recital, and played a number of fine selections.

At the London Musical Club, Wednesday at homes are given weekly, and at the one last week, among the singers were Lorne Walleit, H. Bullen-Sanders, Miss Cassels and a quartet of young Manx artists, the leader of the quartet, Mr. Robinson, having just taken the Manx Scholarship at the Royal Academy of Music. Mrs. Charles Marshall played her latest composition, a gavotte, which is just about to be published; Madame Cadic de la Vilbrunne, who is now in London in the interests of Breton music, sang the Breton hymn and several songs composed by Mr. Botrel, a blacksmith in one of the French villages. Winifred Thompson, accompanied by Arthur Cowen, also appeared. On Saturday the first Ladies' Night evening concert took place, the committee being Madame Adam, Miss Burnett, Miss Belcher, Madame Doby, Miss Gibson, Mlle. Lhombino, Miss Russell and Miss St. Audry. The soloists were Millicent Bradfield, Gwenda Blaiberg, Ada Barnett, Lorne Walleit, Leonora Russell, Dr. E. Joubert, George B. Harding and J. H. Bewsher. Accompanists were Dr. Joubert and Sydney Stoger. Luther Mundy has just joined the committee of the club.

Jessie Goldsack was the soloist at the Sunday afternoon orchestral concert with the Queen's Hall Orchestra, Henry J. Wood conductor.

The last concert of the present series of the Alma Mater Male Club took place last week at Bechstein Hall. Neill Fraser, Dan Richards, Ben Calvert and Dora Bright were the vocalists. H. R. Evers conducted and Stanley Hawley and Stanley Marchant were the accompanists.

One of the talented and successful young pianists is Norah Drewett, whose concert at Bechstein Hall was largely attended last Thursday afternoon. Her program began with the prelude, choral and fugue of César Franck, which was followed by the thirty-two variations of Beethoven. Other numbers were by Saint-Saëns, Gluck, Schumann and Liszt. Two English composers, Percy Pitt and

Landon Ronald, were also represented on the program, the former by a "Valse Mélancolique," the latter by a scherzo.

The Gaelic League of London held its annual Irish Musical Festival on St. Patrick's Day, at the Royal Opera House, Covent Garden, afternoon and evening performances being given. Those taking part included Esther Palliser, Joseph O'Mara, Edith Kirkwood, William Ludwig, Lucie Johnstone, Charles Magrath, Patrick O'Shea, Kate Rooney, Maud MacCarthy, Owen Lloyd, Denis Delaney and Mr. Power with his band of pipers.

A new symphony concert society, with an orchestra of forty to fifty instrumentalists, conducted by Howard Jones, has begun a series of concerts at popular prices, the first one having been given on Sunday afternoon at one of the suburban theatres. At the second one, last Sunday, Tchaikowsky's fifth symphony was played. The object of these concerts is to try to furnish good music to the suburbs of London.

There was a number of new songs on the program at Dr. Theo. Lieberhammer's recital last evening. Ella Spravka played some piano solos.

Last evening at Bechstein Hall Ada Thomas, pianist, and Mr. Neumann, violinist, played a work by Percy Sherwood, which was heard for the first time.

At the second concert of Betty Booker and Francis Harford next week, "The House of Life," a cycle of six songs, by B. Vaughan Williams, will be repeated by general request.

Dora Eshelby, daughter of Edwin Eshelby, the English representative of Steinway & Sons, is the possessor of a fine soprano voice, which has been carefully trained under the direction of Signor Tosti. Miss Eshelby was one of the soloists at the Irish Festival concert, at Albert Hall, on Saturday, her singing being much admired.

Elsie Playfair left London almost immediately after her recital last week to fill an engagement at Strassburg, where she was enthusiastically received. At present she is staying at Frankfurt-on-the-Main, but it is hoped that she will return to London for the season.

New musical societies are constantly being formed in the surrounding suburbs of London, the latest one being the Balham Philharmonic Orchestra. Clifford Constable is the secretary and manager.

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BROOKLYN.

BROOKLYN, April 2, 1906.

Is the musical season over in Brooklyn? Three events this week of considerable importance tell their own story of musical activity. The Tonkünstler Society held a Brahms memorial meeting at the Imperial, Tuesday evening, April 3 (that being the date of the composer's death). At the Baptist Temple, on Tuesday evening, all was as merry as a wedding bell. The Temple Choir, assisted by the Temple Orchestra, Florence Turner-Maley, soprano; Julian Walker, basso, and Edward Morris Bowman, organist, presented an entire program of nuptial music. At the same time Dr. Bowman said farewell to the Brooklyn public that has attended his concerts for eleven years. May 1 Dr. Bowman assumes musical leadership of the music at Calvary Baptist Church, Manhattan. The Temple Choir concert will be reviewed next week.

The third event scheduled for this week is the spring performance of the Brooklyn Oratorio Society, at the Baptist Temple, Thursday evening, April 5. Handel's "Samson" will be sung, with Walter Henry Hall as conductor, and these soloists: Alice Merritt Cochran, Glesca Nichols, Edward Barrow and Charles Delmont.

Here is the Brahms program heard at the Tonkünstler concert:

TO THE MEMORY OF JOHANNES BRAHMS.

(Died April 3, 1897.)

- Sonata II, for Piano and Violin, A major, op. 100.
Alex. Rihm and Arthur Melvin Taylor.
Two Songs for Contralto, with Viola Obligato and Piano Accompaniment, op. 91.
Gestillte Sehnsucht, Rückert.
Geistliches Wiegenlied, from the Spanish, by Geibel.
Lila L. Haskell, Ernst H. Bauer and Louis Victor Saar.
Quartet I, Piano, Violin, Viola and Violoncello, G minor, op. 25.
Alex. Rihm and Carl Venth, Henry Schradieck and Ernst Stoffregen.

The Master School of Vocal Music gave another exhibition of good singing Tuesday night of last week. It was the fourth and final musicale of the season. Madame Jaeger and Mr. Beigel, associates in the work of educating vocalists, must feel encouraged with the results thus far shown. The order of the program follows:

- Nachtlied Ferdinand Hiller
Volkslied Ferdinand Hiller
Women's Chorus.
Aria, Voi che Sapete, from Nozze di Figaro Mozart
Miss Cary.
Aria, Ombra mai Fu Handel
Miss Hardie.
Stille Thränen Schumann
Frühlingsnacht Schumann
Mr. Rabke.
Love's Springtide Hammond
(Accompanied by the Composer.)
Ständchen Richard Strauss
Mrs. Rockwell.
L'Esclave Lalo
Bonjour, Suzon Binet
Miss Hardie.
The Sea MacDowell
Thy Beaming Eyes MacDowell
Mr. Rabke.
Jewel Song, from Fatist (by request) Gounod
Mrs. Rockwell.
Blaublümlein Hermann-Reinecke
Was streift vorbei im Dämmerlicht Hermann-Reinecke
Women's Chorus.

Very little progress is being made to add to the fund for the new Academy of Music. During the past week women of fashion and culture played a continuous game of bridge and hearts at the Pratt Casino for the benefit of the

movement. A sarcastic man said the affair was really arranged to allow some of the dames to exhibit their spring finery before they leave for their summer homes. Cruel as this sounds, truth compels the hopeless to state that at the present method of securing the money to complete the amount needed to begin the building, the grandchildren of the ladies may live to see the Academy dedicated.

If the Baptist Temple is not crowded for the annual public concert of the Brooklyn Arion, it will not be the fault of the program. In arranging the list, Arthur Claassen, the accomplished conductor, has blended the new with the old prize songs in the most attractive way. Tom Daniel, basso, and Leopold Winkler, pianist, will be the assisting soloists. The concert is given under the auspices of the Brooklyn Institute. Thursday evening, April 19, is the date.

This is the order of the program:

- Verraucht-zeronnen Angerer
Prize Song, Saengerfest, Newark, N. J., July, 1906, in competition for the bust of Haydn.
Robin Adair Arr. by Dudley Buck
Prize Song, Saengerfest, Philadelphia, 1897.
With this song, under direction of Arthur Claassen, the bust of Mozart, now in Prospect Park, was won for the City of Brooklyn.
Am Ammersee Langer
Prize Song, Saengerfest, New York, 1894.
With this song, under direction of Arthur Claassen, the bust of Beethoven, now in Prospect Park, was won for the City of Brooklyn.
Arion Male Chorus.
Piano Solo Mr. Winkler.
Folksongs—
Haidenröslein Werner
Spinn, Spinn Jüngst
Die Loreley Silcher
Verlassen Koechat
Arion Male Chorus.
Bass Solo Mr. Daniel.
Entfernte Glocken J. Geibel
Abendlied W. Kienzl
Arion Ladies' Chorus.
Folksongs—
In der Ferne Silcher
Dandle Arr. by A. Claassen
Untreue Glück
Das einsame Röslein Herx
Arion Male Chorus.
Piano Solo Mr. Winkler.
An die Heimath Sinding
Mixed Chorus.
Bass Solo by Mr. Daniel.
Piano and Organ Accompaniment.

POWELL-DAVIES RECITAL IN BROOKLYN.

Ben Davies, the English tenor, made his first appearance in Greater New York this season at the recital in Association Hall, Brooklyn, Thursday night of last week. Maud Powell, the American violinist, was Davies' associate in the program. The concert was under the auspices of the Brooklyn Institute of Arts and Sciences. The rank of the artists is the best proof that it was one of the notable musical events of this year. Mr. Davies is a singer of many qualities. His method of tone production and his distinct enunciation of English, German and Italian are important points for vocal students to emulate. It is to be hoped that some of those present made the most of the lesson.

Miss Powell is the consummate artist. Her playing is legitimate and beautiful, for she satisfies both the intellect and the senses. She is the personification of womanhood.

and yet there are no evidences of womanish mannerisms in her performances.

The program follows:

- Recitative and Air, from Jephtha Handel
Deeper and Deeper Still.
Waft Her, Angels.
Mr. Davies.
Concerto, op. 34, A minor Arensky
(In One Movement.)
Miss Powell.
Songs—
Mein Schöner Stern Schumann
Komm in die Stille Nacht Schumann
Frühlingsnacht Schumann
Mr. Davies.
Selections—
Largo, F major Bach
Allegro, C major Bach
La Fleurie Couperin
Le Tambourin, D major Le Clair
Miss Powell.
Adelaide Beethoven
Mr. Davies.
Valse Capriccio Wieniawski
Miss Powell.
Songs—
I Attempt From Love's Sickness to Fly Purcell
The Thorn Old English
To Mary M. V. White
Myrra Glusam
Mr. Davies.

In England Mr. Davies is renowned as a Handel interpreter. His singing of the recitative and aria from "Jephtha" appealed to the elevated and exacting musical minds. The tenor's voice was remarkably smooth and even, and the sympathetic quality was as potent as ever to arouse the audience to a pitch of enthusiasm unusual at the beginning of a concert. The Schumann songs (sung in German) were charming. Mr. Davies made their romantic significance clear. He was recalled several times and finally obliged with an encore, singing with freedom and buoyant style "Hark, Hark, the Lark," by Schubert. Mr. Davies sang the Italian version of "Adelaide," thereby recalling memories of Campanini, who used to sing Beethoven's love cantata in concert after he retired from the operatic stage. Mr. Davies sang this beautiful composition with warmth, sincerity and fluent tone that will cause him not soon to be forgotten by his Brooklyn admirers. The last group of songs aroused the audience to applaud wildly. Without effort it was possible for everyone in the remotest corners of the hall to understand every word of the English texts. With singers like Ben Davies in the field English song is not a lost art.

Miss Powell's appealing art made Arensky's melancholy concerto acceptable to her hearers. The violinist played this composition at an orchestral concert earlier in the year at Carnegie Hall, Manhattan. Its difficulties then were known to be nearly insurmountable to any but artists of the first rank. As Miss Powell belongs in the very front rank, the astonishing difficulties vanished under her inspired bowing. The Bach "Largo" and "Allegro," played unaccompanied, proved sublime feats of pure violin playing. The violinists present were spellbound and others were impressed that something out of the ordinary was happening. The dainty "Fleurie," by Couperin, and the fascinating "Tambourin," by Le Clair, afforded a contrast. The violinist was compelled to repeat the Couperin piece, and at the conclusion of the group Miss Powell played as an encore a "Slavonic Dance," by Dvorák. After the performance of the Wieniawski "Valse Capriccio," the audience extended an ovation to Miss Powell, and quiet was not restored until she had played two encores, Dvorák's "Humoresque" and "The Zephyr," by Hubay.

Mr. Davies' ovation came, naturally, at the conclusion of his English group of songs. The audience seemed loath to

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come away from the hall that seemed still to vibrate with the beauty of his voice.

Max Hertzberg was accompanist for both the singers and the violinist.

Minnie Vesey Having Success in New York.

Minnie Vesey, the popular soprano, who came to New York last fall to enter the musical ranks in her capacity of singer and teacher, has been making substantial success by responding to the attraction of the magnet, the New York field of music. Miss Vesey left her studios in Nashville, Tenn., with much hope, and it is seldom that even so talented a new comer is rewarded with so immediate and so complete a response.

For several years Miss Vesey has been one of the leading vocal teachers of the South, leading not only in point of merit and ability, but in point of public recognition of that ability and of financial appreciation, for Miss Vesey gave from 90 to 100 lessons every week of the season. Pupils came to her from distances and many of them are now occupying good positions and accomplishing splendid results. Miss Vesey herself being a most excellent singer, which is considered necessary to good teaching (by Lilli Lehmann, Jean de Reszke and many other authorities), she is able to give her pupils certain practical instruction that is difficult for the teacher who has never been "through the mill," as it were.

Miss Vesey's voice is a brilliant dramatic soprano, which she uses with excellent technic and most refined musical judgment. She sings with skill and abundant temperament and has appeared with such artists as Clarence Eddy and Frank King Clark, and will sing this spring in three Southern cities, Memphis, Nashville and Chattanooga, with Claude Cunningham, the popular baritone. Miss Vesey's studio is in Carnegie Hall.

Mary A. Cryder's Lectures.

WASHINGTON, D. C., March 30, 1906.

The lectures by Mary A. Cryder on operatic subjects were extremely interesting in a new way. The speaker and her treatment of the stories were wholly out of the prescribed and conventional in this line. Miss Cryder's work was cultured and deeply impressive. The lectures were delivered from memory, thus bringing the lecturer into direct contact with her audience. Illustrations at the piano were played by Gray Dawley. These events were given at the invitation of Percy S. Foster.

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MUSIC OF THE PAST WEEK.

Wednesday evening, March 28—Stokovski organ recital, St. Bartholomew's Church.

Wednesday evening, March 28—Flonzaley Quartet concert, Mendelssohn Hall.

Thursday evening, March 29—Joint recital by Maud Powell and Ben Davies, Association Hall, Brooklyn.

Saturday afternoon, March 31—Young People's Symphony concert, Carnegie Hall.

Monday evening, April 2—Concert by New Music Society of America, Maud Powell, soloist; Carnegie Hall.

Monday evening, April 2—Musical reception, American Institute of Applied Music.

Tuesday evening, April 3—"Samson and Delilah," New York Oratorio Society, Frank Damrosch, conductor; Janet Spencer, Ben Davies and Gwilym Miles, soloists; Carnegie Hall.

Tuesday evening, April 3—Olive Mead Quartet concert, Susan Metcalfe, assisting vocalist; Mendelssohn Hall.

Tuesday evening, April 3—Temple Choir concert, Florence Turner-Maley, Julian Walker and Edward Morris Bowman, soloists; Baptist Temple, Brooklyn.

Tuesday evening, April 3—Brahms Memorial concert, Tonkünstler Society, Imperial, Brooklyn.

Tuesday evening, April 3, Choral Art Society concert, Association Hall, Brooklyn.

And Still They Come.

44 HAMILTON GARDENS, ST. JOHN'S WOOD, N. W.,
LONDON, March 21, 1906.

To The Musical Courier:

A correspondent recently wrote to a musical contemporary, asking the editor if he could furnish him with a list of distinguished musicians who have been cremated, or who had a motor car funeral. The editor regretted his inability to do so, and added in his correspondence column: "Ask Algernon Ashton." I, therefore, venture to vouchsafe some small information on this subject. With respect to motor car funerals, I doubt very much whether any musician has ever yet been carried to the grave by this mode of conveyance, nor was I aware that funerals by motor car were already in vogue. As regards distinguished musicians who have been cremated, I can for the moment only think of nine, whose names are as follows: Hans von Bülow, the great pianist and conductor; Sims Reeves, the famous tenor; Ridley Prentice, well known as a successful piano teacher and writer on music; Henry Hiles, a noted composer and contrapuntist; Adolf Schimon, a distinguished singing teacher and talented composer; Edward Dannreuther, the celebrated pianist, teacher, writer on music, and ardent disciple of Richard Wagner; Anton Seidl, the famous conductor; Antoinette Sterling, the renowned songstress, and Jenny Bürde-Ney, the celebrated opera singer. Like Sir Henry Irving, Hans von Bülow was first embalmed, then cremated (to my mind a most incomprehensible proceeding), and his ashes ultimately interred in the principal cemetery at Hamburg. The ashes of Ridley Prentice, who was an intimate personal friend of mine, were scattered to the four winds by his own request. What became of the in-

calcinated remains of the other seven just mentioned I do not know. The illustrious Johannes Brahms was in favor of cremation, and desired that his body should be consumed by fire, but as he left no proper will, his wish was (fortunately) not carried out. My utter abhorrence for the burning of human bodies, and my cogent reasons for this abhorrence have been adequately expressed in former letters to the press, so that I need not repeat them here. I am glad, however, to observe that so few musicians seem to be advocates of this truly detestable practice.

Yours very obediently,

ALGERNON ASHTON.

New Songs by Bruno Huhn.

All of the leading American and English vocalists are singing songs by Bruno Huhn, the New York composer. Programs of club concerts and recitals in the West, East and South show that the Huhn compositions have been received with unusual favor. Two songs recently from the press, "Fair Helen of Kirkconnel" and "Blest Are the Pure in Heart," have been published for both high and low voice. The new songs are on sale in the music stores. Both have the stamp of the Huhn individuality, a something that is superior to many modern productions. Mr. Huhn's serious bent is revealed by his admirable choice of texts. "Fair Helen of Kirkconnel" is a setting to an old Scottish ballad. The words of the sacred song are by the late Rev. John Kibbie, modeled after one of "The Beatitudes."

Nettie Vesta, a Severn Pupil.

Mrs. Edmund Severn continues to receive good reports from her pupil, Nettie Vesta. The following paragraphs refer to Miss Vesta's success in Albany, N. Y.; Troy, N. Y., and at Bridgeport, Conn.:

Dainty and pretty Nettie Vesta, who sang the role of Dorothy in the "Wizard of Oz," captivated her auditors with her chic mannerisms and fetching songs.—Albany Argus.

Nettie Vesta, late of "The Wizard of Oz" company, a girl with a great voice and a pleasing stage presence and a fine personality, has made a host of friends all week with her dainty singing.—Troy Evening Standard.

Nettie Vesta had good looks and a good voice, and while her topical and popular songs were well rendered, her voice was displayed to greater perfection and reflected greater credit upon the singer in the more difficult classics and ballads.—Bridgeport News.

Miss Cottlow in the Middle West.

Augusta Cottlow, the talented young pianist, is touring the Middle West. Press notices of her successes will be published later.

August Bungert, the famous composer, celebrated his sixtieth birthday this month.

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BALTIMORE.

BALTIMORE, Md., March 27, 1906.

The Clavier Piano School, in Baltimore, as in Washington, reports growth and prosperity. Miss S. B. Dungan heads this enterprise, and is aided by an efficient corps, of whom Miss Thornton is energetic and enthusiastic. A feature of the school is study and analysis of the programs of best musical work presented during the season. Of these the programs of the Boston Symphony are found most important. The audience assembled in the interest of the latter was the largest of the season. Miss Dungan spoke upon the subjects; these were illustrated by Miss F. B. Thornton.

Debussy's "Faun's Afternoon," Schubert's "Unfinished" symphony, Goldmark's overture to "Sakuntala" and the Dalcroze concerto, played by Marteau, with the orchestra, were the numbers so discussed. In the matter of increase of audiences to hear these discussions, and the interest and attention manifested, Miss Dungan is more than encouraged. The school, too, has grown. Recitals are being given and results are most satisfactory. Miss Dungan will give a recital in the near future, assisted by Thomas S. Baker. The "Appassionata," Schumann, Mendelssohn, Jensen, Grieg, Liszt and Wagner numbers will be played.

The Peabody recitals engage the interest of a large portion of the community. Other schools take special interest in them. The work is admirable and unceasing.

The address of Miss Groppe, the Baltimore organist, is 19 North Monroe street.

A recital is to be given in Baltimore on March 29 by Arthur Oehm, pianist; Mrs. Richard Ortmann, soprano, and Johannes Miersch, violin; Clara Ascherfeld, accompanist. The Beethoven "Spring" sonata will open the program and Weil's "Spring Song" close it. Between lie a number of choice gems, vocal and instrumental.

Charles Levin and his wife are among the Latin minded musical enthusiasts of Baltimore. "We sacrifice everything to the hearing of the best and teaching as best we can," they say. Mr. Levin has an immense following in the small string line of education, which he lifts quite into an art by his devotion and knowledge. They were among the enthusiasts of the opera, saying truly that they would imagine students of music and musicians would come to see that three-quarters of the success of an artist like Caruso was that he went the whole length in musical emotion, and that half the failure of students and musicians is that they are all afraid of going too far. One cannot go too far in portraying emotion, as it is but portrayal, and must be exaggerated to carry to minds not in tune with the subject till brought up to it.

Dr. Merrill Hopkinson has had great success in his new line of reading with music. A recent "Evening with Tenyson," when "Enoch Arden" (Strauss setting) and songs composed for and dedicated to Dr. Hopkinson were on the program, was an example of this success.

"A Recital by Operatic Stars" was the title of an afternoon in the new Droop music rooms in Baltimore, where arias and other selections were performed by automatic instruments before a large company of people.

Lillian Blauvelt was greatly admired as the "Rose of the Alhambra" during its stay here. F. E. T.

Elsa Ruegger's Tour.

Elsa Ruegger, the distinguished 'cellist, will begin in Easter week her Western and Southern tour, which will take her through Mississippi, Alabama, Louisiana and Texas, then California, Washington and Oregon. As already announced, Miss Ruegger has been re-engaged for next season.

The latest Boston press tributes to Miss Ruegger are penned in the usual vein of intelligent praise. Her beau-

tiful 'cello playing never fails to win admirers and supporters. Reviews from two more papers are appended:

Miss Ruegger, in sharp contrast, can make even a sonata of Locatelli, impersonal as it is, suggest a personality behind the playing of it—a puzzling, baffling personality, that with another instrument, it is easy to fancy, would express itself more clearly and warmly. The richness, the plasticity and the sensitiveness of her tone suggest a temperament that the 'cello and its music limit. Yet she plays the one and the other with a kind of proud love of them, as though she would win and command from them what is in herself to say.—Boston Evening Transcript.

"It was a peach of a concert," one said, vernacularly, who yesterday was at the chamber concert in Chickering Hall, given Sundays, under the direction of H. G. Tucker. It was a good expression of the critical impression left by the performers. Mary Hissem de Moss, soprano; Marie Nichols, violin; Elsa Ruegger, violoncello, and H. G. Tucker, piano accompanist.

The artist of the day, and easily the best 'cellist that has been heard at these concerts, was Elsa Ruegger. In addition to showing faultless technique, she offered due appreciation of all the poetry in her numbers and insight into what the composer had in mind. She was heard to especial advantage in Locatelli's sonata and Pöpper's "Spinnlied." She pleased also with her charming personality.—Boston Advertiser.

MUSIC IN THE BOSTON PUBLIC SCHOOLS.

James M. McLaughlin is director of music in the public schools of Boston. The desirability of an inflexible course of study is the problem agitating the minds of Mr. McLaughlin and those concerned. Bi-monthly outlines, indicating the minimum of work to be accomplished by each grade in specified time, are regularly issued. All work is supervised and bounded by examination. There are educational, normal and natural courses. Technic and rote singing are combined, and all are doing the best they can.

Music in the schools of the States, not being yet an authorized study, as arithmetic, &c., depends for its success upon the haphazard of interest and gift among the music teachers and directors of music. These, however, may be effectually handicapped or helped by the disposition of the regular school superintendent. In some cities this is a man of progress and energy. In others he is one who hates to disturb the leather of his chair; who asks if there is not already "too much music everywhere," and "What's the use?" and "Why do you trouble yourselves about this music?" There is both rejoicing and suffering among the real music school people on this account, as one may imagine.

Rose Carrigan, head of the music in the normal schools of Boston, is one of the elect in all that this word implies, in relation to musical progress in the public schools. People do the sort of work she does to fill their pocket books, for love, for war, to save life in flood or fire, and such cases. Few, indeed, do it through pure instinct for musical advancement. She is simply "possessed" with the fervor and fever that go to make apostles. These elements are supplemented by large educational sense, experience, logical reasoning, tact, originality, inventiveness, generosity to the point of opening her own pocketbook for the good of a venture.

Frederick Ripley, who has charge of the schools in Roslyndale, has national reputation as musical educator, as writer and speaker on the subject, as friend of teachers, as powerful teacher of classes, as member of associations and institutes. The same sort of spirit actuates him as does Miss Carrigan, and hosts of others in this initiative stage of musical progress. Go to Roslyndale. Speak with mothers and fathers and householders and landlords of that section, and learn what has taken place in families, through the development of music education in the Longfellow and other schools. Talk with the children. Bring a class of them up beside some Boston choir, or pupils' recital, and pass the two through an examination on musical information, ability and feeling. Then go shake hands with Mr. Ripley.

Leonard B. Marshall, too; go talk with this man, whose entire life has been consecrated to the insistence upon proper fundamental education, as it is yet to come, to be taught in the public schools. Hear of his inventions, his writings, his sacrifice, his ardent enthusiasm, his energy in pursuing the highest hills of musical knowledge himself, in order that he might be worthy to teach it. And S. W. Cole. Hear what he has to say and see what he has done and how he has done it. Speak with Charles L. Rice, of the Worcester section. See L. R. Lewis, whose effort is to unite the music work done in the schools with that of colleges. Attend some of the meetings anywhere where teachers engaged in the work of teaching music in the Boston schools are gathered together, and learn of their spirit, their capacity, their aims and their results. "Making bricks without straw" used to be cited as the acme of unaided difficulty. The music apostles in some sections could sympathize with them.

In Boston and by Boston men was music first introduced into the public schools of the United States, in 1828. Next summer, while people are sleeping in cool ocean and woodsy breezes, Mr. Ripley, Miss Carrigan, Mr. McLaughlin and the others will be found out in California, where the teachers of the United States will be assembled, seeking aid to progress in the teaching work, aiding others who seek them, and paying their own expenses to go there.

FANNIE EDGAR THOMAS.

LiederKranz Orchestral Concert.

The orchestral section of the New York LiederKranz played for the members at the concert in the club house recently. Arthur Claassen conducted. The orchestra is composed of seventy-five men, most of them amateurs. These men, under Mr. Claassen, played with the precision that approached the professional standard. It was an excellent concert. The "Rienzi" overture, "The Egyptian Ballet," by Luigini; Massenet's "Last Sleep of the Virgin"; a serenade, by Meyer-Helmund, and a concert waltz, by Mezzacapo, all gave evidence of good drilling and understanding of the varied compositions. Mary Hissem de Moss, the soloist, sang the polonaise from "Mignon" and songs by Sullivan, Brahms and Hugo Wolf, in her most finished and beautiful style. The male chorus of the club sang "Landsighting," by Grieg. Joseph Bass, a baritone member, gave the incidental solo.

Glenn Hall's April and May Engagements.

The following engagements have been made for Glenn Hall for April and May:

April 1—New York City, Mendelssohn's "St. Paul."
April 5—Lynn, Mass., Haydn's "Seasons."
April 15—New York City.
April 16—Orange, N. J., recital.
April 19—Lexington, Ky., Gounod's "Redemption."
April 20—Lexington, Ky., Gounod's "Faust."
April 23—Chicago, Ill., Elgar's "Apostles."
April 25—St. Paul, Minn., recital.
April 26—Evanston, Ill., Mendelssohn's "Elijah."
April 27—Chicago, Ill., Thomas Orchestra.
April 30—Washington, D. C., Mendelssohn's "St. Paul."
May 2—Philadelphia, Pa., recital.
May 8—Saginaw, Mich., Mendelssohn's "Walpurgis Night."
May 10—Ann Arbor, Mich., Dvorak's "Stabat Mater."
May 17—Cedar Falls, Ia., Mendelssohn's "St. Paul."
May 19—Mt. Vernon, Ia., Weber's "Der Freischütz."
May 22—Lincoln, Neb., Mendelssohn's "Elijah."
May 24—Sioux City, Ia., Mendelssohn's "Elijah."
May 28—Richmond, Ind., Gade's "Crusaders."
May 29—Richmond, Ind., Spohr's "Last Judgment."

Following these engagements Mr. Hall will be in the West until he sails for Paris, where he will make his home during the coming several seasons, returning to America for only a short time each season. Next year he will be in this country during December and January.

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MUSIC IN MEXICO.

CITY OF MEXICO, March 27, 1906.

Elena Marin, who lately returned to Mexico from her studies in Europe, was heard at a concert at the Arbeu Theatre last Saturday night. The young singer showed remarkable improvement. Her voice is magnificent, and she is, moreover, a beautiful and graceful woman. Señora Marin had the assistance of an orchestra, conducted by Roberto Marin, and the Mexican violinist, Julian Carrillo, and Carlos M. Benitez, baritone, in the following:

Orchestra, Romanza, from the Opera, Anna Bolena.....	Donizetti
Señorita E. Marin.	
Orchestra, Romanza, Herodiade.....	Massenet
Carlos M. Benitez.	
L'Incantatrice, Waltz.....	Arditi
Señorita E. Marin.	
Orchestra, The Jewel Song, Faust.....	Gounod
Señorita E. Marin.	
Violin, Air.....	Bach
Julian Carrillo.	
Violin, Fugue.....	Carrillo
Julian Carrillo.	
Los Mosqueteros Grises, Waltz.....	Peres Cabrero
Señorita E. Marin.	
Duet, from Hamlet.....	Thomas
Señorita E. Marin and R. Marin.	

Tetrazzini and her opera company sang in Quetzal last week. Reports from there state that the Roman Catholic clergy posted notices on the church doors advising believers not to attend the performances during Lent; but the warning was not heeded, for the audiences were larger than ever.

The following singers and instrumentalists united in a good program at a concert in the Presbyterian Church last night: Mrs. Pierce, alto; Mr. Freudenstein, violin; Miss Roberts, recitation; Mrs. Tunstall, alto; F. Brown, baritone; Y. M. C. A. Male Quartet; Mrs. Morden, soprano.

Plans for a grand opera season are already being made. Morales Cortazar has applied to the Department of Public Instruction for the use of the Arbeu Theatre. Among the artists whom they expect to bring are Matilde de Lerma, dramatic soprano; Regina Passini, lyric soprano; Luigi Longobardi, tenor; De Luca and Ramon Blanchard, baritones; Oresti Lupi and Perelli de Seguerolla, basses, and Gianello as conductor. It is the intention to start the season in September.

At the Theatre Principal this week the following zarzuelas are being given: "La Gaita Blanca," "Quo Vadis," "El Crimen Pasional," "La Barrica." At the Renacimiento Theatre: "Mexico á Venus," "El Caboret de Diabolina," "Flor de Thé" and "Los Bohemios." At Orrins Circus Theatre: "La Cenniciento" ("Crystal Slipper"), and for the second part of the performance, vaudeville and circus.

T. G. WESTON.

Ohstrom Renard Pupils' Concert.

Pupils' concerts are entitled to recognition when the music is high class and the performance approaches the professional standard. These tests were fully met at the concert Tuesday night of last week, at Aeolian Hall, by the pupils of Madame Ohstrom-Renard. By reading the subjoined program it will be clear that individual comment on the music and the singers must be brief. Before considering the singers it is proper to say something about the sane and beautiful art that the evening brought forth. Madame Ohstrom-Renard is an accomplished teacher. Her own career as a singer was successful, and so in guiding her pupils she has her own experience to help her in everything the public desires. It is not only that the Ohstrom-Renard artist pupils have been well trained. They show that esteem and affection for their distin-

guished teacher that is creditable to them. Madame Ohstrom-Renard evinces natural pride in the progress of her charges. The young men and women introduced at the concert show, first of all, that consistent voice production that is at the foundation of good singing. That they have been drilled in the work of interpretation and in their linguistic studies is also evident.

The program follows:

Duo, from Requiem.....	Verdi
Mrs. Maurice J. Engel, Jessamine Burd.	
Ich mochte Schweben.....	Sjogren
In einem rosen gartelein.....	Hildach
Frühlingslied.....	Becker
Mrs. Louis Mendelssohn.	
Ich trage meine Minne.....	Strauss
Cato's Advice.....	Bruno Huhn
Still ist die nacht.....	Franz Abt
Clemense W. Lundoff.	
Psyché.....	Paladilhe
Nymphs and Shepherds.....	Parcell
Synnov's Song.....	Kjerulf
Mrs. H. W. Ruesswig.	
Aria, from Lakmé.....	Delibes
May Corine.	
Prologue, from I Pagliacci.....	Leoncavallo
Edgar W. Prophet.	
Die Wassersonne.....	Von Fielitz
Les petites roses.....	Capet
My Heart At Thy Sweet Voice.....	Saint-Saens
Jessamine Burd.	
Duo, from Elisire d'Amour.....	Donizetti
May Corine, Clemense W. Lundoff.	
Ballatella, from I Pagliacci.....	Leoncavallo
Mrs. Maurice J. Engel.	
The Evening.....	Gounod
Swedish Folksong.....	
Selma Linde.	
Aria, from Le Nozze de Figaro.....	Mozart
Clemense W. Lundoff.	
Kashmir Song.....	Amy Woodforde Finden
Eventide.....	Becker-Grondahl
Mrs. Louis Mendelssohn.	
Songs My Mother Taught Me.....	Dvorak
Twilight.....	Massenet
I Am Roaming.....	Old English
Mrs. Henry A. Lardner.	
The Dawn.....	Guy d'Hardelot
The Rose Leans Over the Pool.....	Chadwick
Bessie Goodwin.	

Quartets, in Swedish—

Song to the Morning Sun.....Soderman
The Bird's Song.....Soderberg
May Corine, Tora Wilberforce, Mrs. E. Nickels, Selma Linde.
Mrs. Engel, Mrs. Mendelssohn, Mrs. Ruesswig, Miss Corine, Mrs. Lardner and Miss Goodwin were the sopranos. Miss Burd and Miss Linde represented the contraltos. Mr. Lundoff has a bass voice, and Mr. Prophet is a baritone. The duet from Verdi's "Requiem" made a dignified opening number, and was beautifully sung by Mrs. Engel and Miss Burd, their voices blending charmingly. Mrs. Mendelssohn proved herself a lyric soprano with a good range and a singer of consummate taste. Mrs. Ruesswig disclosed a very musical voice and much warmth. In the Bell Song from "Lakmé," Miss Corine created a sensation. The extreme youth of the young lady was a matter of surprise. It is no extravagance to state that she has a phenomenal voice. The middle register is unusually rich for a coloratura soprano. Miss Burd's contralto is an organ of beautiful timbre, and her singing is notable for intelligence and feeling. Mrs. Engel won a double recall after her Nedda song from "I Pagliacci." Mrs. Engel has a remarkably beautiful voice and sings like an artist. Miss Linde has one of those deep, rich contraltos that are rare in and out of studios. Mrs. Lardner has a sweet voice and a refined style of singing. Miss Goodwin, one of the younger pupils, has a charming voice and presence. Both men also distinguished themselves. Mr. Lundoff has a sonorous voice of great range. Mr. Prophet's voice is even and of most sympathetic quality. The duet from "Elisire d'Amore," sung by Miss Corine and Mr. Lundoff, was one of the choice numbers of the evening. The Swedish quartets, that closed the concert,

were quaint and characteristic. The young ladies dressed especially for these numbers in costumes of peasant design, picturesque and becoming. The piano accompaniments were ably played by Madame Ohstrom-Renard and Miss Saumell.

American Composers of Operas.

Editor Musical Courier:

With a view of insuring as perfect a list as possible of American operas, or rather, of operas composed by American musicians, I recently went to the trouble and expense of compiling, printing and circulating an "American Section," from my forthcoming "Dictionary of Operas." Of this compilation, 300 copies were sent out to leading musicians, and authorities on music, up and down the country. An urgent request, printed in caps, accompanied them, saying that "for the honor of America" they should be returned, somewhat, at least, corrected and revised, just as soon as convenient. It will hardly be believed, but it is a fact, nevertheless, that only eleven of the 300 have "come home to roost." In other words, 289 American Musicians do not, evidently, worry themselves overmuch about so trifling a matter as the "honor of America," so far, anyhow, as a "Dictionary of Operas" is concerned. Chacun à son goût. I am not "kicking." I merely wish the musical public to know that if the American list in my booklet is more imperfect than the rest of the book, the fault is, hardly, mine. To the thousands of letters of inquiry which, during the past thirteen years, I have sent out, only a very few answers have been vouchsafed. This does not say much either for the business tact, the patriotism, or the common courtesy of some professional musicians, who, of course, must here be nameless.

JOHN TOWERS.

MUSICAL ART BUILDING, ST. LOUIS, MO.

Paul Dufault's Recital Program.

Paul Dufault, the accomplished tenor, will present the appended program at his recital in Knabe Hall tomorrow (Thursday) evening:

Si vous croyez, from Chanson de Fortunio.....	Offenbach
Aubade, from Le Roi d'Ys.....	Lalo
Elle est tellement innocente, from Madame Angot.....	Lecocq
Champs Paternels, from Joseph in Egypt.....	Mehul
Under the Rose.....	Stella Burr
Song of the Boys of Ireland.....	Holmes
Mother o' Mine.....	Tours
Onaway, Beloved.....	Cowen
Nuit d'Ete.....	Layalle
Je demande à l'oiseau.....	Rokoff
Contes Divins.....	Holmes
Hymne à Eros.....	Holmes
Noël d'Irlande.....	Holmes
Love Me If I Live.....	A. Foote
The Hills o' Sky.....	Margaret Lang
Because.....	D'Hardelot
The Rosy Morn.....	Roland
Se je vous parlais de ma peine.....	Fontenailles
Le Baiser.....	Thomas
Chanson Triste.....	Chaminade
Trahison.....	Chaminade

Kitty Cheatham's Children's Recitals.

Kitty Cheatham (Mrs. Cheatham-Thompson) will have a matinee of songs for children and young people at the Berkeley Lyceum Theatre, Easter Monday afternoon, April 16. This talented artist will repeat the program in Boston April 20, at Jordan Hall, for the benefit of a charity, under fashionable auspices. Saturday of last week Miss Cheatham was the only professional at an entertainment in Lakewood, N. J., in aid of a leading charity. Those who assisted in the program were mostly children and young people from the homes of wealthy residents. March 22, Miss Cheatham gave a recital at the residence of J. Hampden Robb, 23 Park avenue.

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SAN FRANCISCO.

SAN FRANCISCO, Cal., March 27, 1906.

Kubelik was the guest of honor Monday evening, March 19, of the Sequoia Club. In addition to the members present many friends were invited to meet this distinguished musician. The reception committee was composed of Mrs. Albert Gerberding, Mrs. B. F. Norris, Mrs. C. W. Bennett, Mrs. Thomas Morfiew, Mrs. Reginald Knight Smith, Mrs. Linda H. Bryan, Mrs. A. E. Graupner, Mrs. Louis H. Long, Mrs. L. Eugene Lee, Miss Partridge, Mrs. George L. Jones, Mrs. John McNaught and Laura Bride Powers. The public will have the first opportunity of hearing Kubelik on Wednesday afternoon, March 21. The two concerts following will be Friday and Sunday afternoons, March 23 and 25. Hugo Görlitz, Kubelik's manager, reports a very large advance sale.

The pupils of Percy A. R. Dow gave "An Evening With Rossini" on Tuesday, March 13. The following pupils assisted: Miss Thomas, Miss Livingston, Mr. Pendleton, Mrs. Warner, Mrs. Mendenhall, Mr. Burchhalter, Mr. Marack, Miss Mendenhall, Miss Monges, Miss Hopkins, Miss Gyle, Mr. Monges, Mr. Garthwaite, Mr. Warner, Miss Bumstead, Miss Calvin and Miss Levinson.

The second of a series of three recitals by the pupils of Dr. H. J. Stewart was given at the California Club auditorium Monday evening, March 19. The popularity of Dr. Stewart and his pupils was attested by the size of the audience, which crowded the hall. Dr. Stewart has been successful in training many voices in this city. The program at this concert was as follows:

Trio, Greeting Mendelssohn
Zilpha Ruggles Jenkins, Ruby Roylance, Leola S. Stone.
Recitative and Aria, Care Compagne, Sonnambula Bellini
Lillian Robinson.
Solo, Dost Thou Know That Sweet Land? Mignon Thomas
Ethel Perkins.
Song, Patria Mattei
Oliver le Noir.
Piano Solo, Liebestraum Liszt
Corinne Goldsmith.
Song, Die Lorelei Liszt
Maud Hohmann.
Aria, Ah! Rendimi, Mitrane Rosini
Leola S. Stone.
Recitative and Aria, Ballatella, Pagliacci Leoncavallo
Estelle Miller.
Song, The Worker Gounod
Ruby Roylance.
Piano Solo, Polonaise in E flat minor Chopin
Helen Wilson.
Recitative and Aria, Piano, Der Freischütz Weber
Zilpha Ruggles Jenkins.
Songs—
Bisera's Song Foote
If Love Were What the Rose Is Foote
Florence Darby.
Recitative and Aria, Plus grand dans son obscurité, La Reine de
Saba Gounod
Mabel A. Peterson.
Song, The Wren Benedict
Mrs. Thomas Nunan.
Flute Obligato, C. Neale.
Recitative and Aria, Sous les pieds d'une femme, La Reine de
Saba Gounod
Frank Figone.
Trio, If My Song Had Airy Pinions Hahn
Florence Darby, Ruby Roylance, Leola S. Stone.

The Oakland basso, Henry H. Lawrence, has accepted the directorship of the Pacific Grove Treble Clef Club.

During the annual Spring Exhibition of the San Francisco Art Association at the Mark Hopkins Institute, four concerts will be given by an orchestra under the direction of Sir Henry Heyman. The concerts will be on Thursday evenings, March 22 and 29 and April 5 and 12.

A recital by vocal students of Grace Davis Northrup took place on Wednesday evening, March 14, at Steinway Hall, with the assistance of Mrs. Edward R. Eliassen, violinist; Mrs. Arthur W. Moore, accompanist, and a violin quartet, composed of Mrs. Arthur W. Anderson, Sydney Miller, Pauline Bari and Zoe Blodgett, pupils of Alexander T. Stewart. The pupils of Mrs. Davis included Edith Hibberd, Helene J. Andersen, Lulu Bennett, Mrs. Clarence Larcaster, Leona W. Shaw, Amy E. Hammond, Mae Miller, Katherine Sullivan, Irena Menssdorffer and Mrs. E. J. Jolly. Mrs. Edward R. Eliassen played a violin obligato to "The Magic Song" (Meyer-Helms). The

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program was excellent and the showing made by these pupils reflected credit on their teacher.

Raoul Pugno, the French pianist, was warmly received in this city at his three concerts, March 14, 16 and 17, at Lyric Hall. The audiences were substantial and there could be no doubt as to the genuineness of the enthusiasm and applause.

Kubelik made his first appearance before a San Francisco audience on the afternoon of March 21, at the Tivoli Opera House. The audience was composed of the best musical element, and was the largest on record for a violin concert in this city. After reading so much about this wizard of the violin—his alleged eccentricities—the throngs of yesterday were agreeably surprised when they came face to face with the unsensational and unassuming genius, Kubelik. His brilliant playing, which was done with such consummate ease that it must have been fairly maddening to some of our local players, was beautiful in the extreme, and held his audience enthralled.

The program opened with "Symphonie Espagnole" (Lalo), in three movements, and at the close he received a great ovation. It was not, however, until he finished the Paganini concerto in G major that the audience thoroughly asserted itself. Everyone wanted to hear Kubelik execute this wonderfully technical piece, and at its close the appreciation was manifest. Kubelik was liberal with encores, and had a happy faculty of giving some contrasting number in each instance.

Agnes Gardner-Eyre, the solo pianist, was admired by all, and played several numbers sympathetically. She received special recognition after Chopin's etude in G flat, and responded with an encore.

The second concert will take place on Friday afternoon, March 23, and the last on the 25th. Hugo Görlitz, the manager, announced that the house is nearly sold out for both of the concerts, the demand being so great to hear Kubelik, that three additional concerts will probably occur on his return from Los Angeles. It is predicted that the receipts for the six concerts will amount to nearly \$20,000.

MUSIC IN IOWA.

BURLINGTON, Ia., March 26, 1906.

The Burlington Musical Club has some good programs planned for the spring. At the early March meeting of the club the afternoon was opened by Mary Allison, who sang "Thy Beaming Eyes," by MacDowell, and "The Dashing White Sergeant," by Bishop. Lyman Guest gave two groups of songs by Fontenailles, Tosti, Allitsen, Gounod, and "In Maytime," by Oley Speaks. Piano duets, arrangements from Moszkowski's "Boabdil," were played by Dora Weinstein and Bertha Klein. Others who contributed to the entertainment included Maud Leipsiger, Mrs. Frank Millard, Mrs. Frederick Fear, Mrs. J. Henry Fischer, Miss Lahee, Miss Twiford, Mrs. Bence and Miss Warren.

Tuesday evening, March 27, the pupils of Frances Wyman gave a concert for the club at the First Baptist Church. Members of the club have been notified to send requests for the "request" program the club is planning for the meeting to be held May 7. Communications should be sent to Lola Waite, of the program committee.

Charles W. Clark, the eminent baritone, is coming to Burlington the second week in April to sing under the auspices of the Burlington Musical Club. The date of the Clark concert is Wednesday evening, April 11.

Eleonore de Cisneros' Notices.

Here is some praise by the London press for Eleonore de Cisneros:

Madame de Cisneros gave a beautiful and moving interpretation of the Ortruda music; the long second act passed all too rapidly, leaving us deeply impressed by the possibilities of the part. The singing was worthy the best traditions of Covent Garden, and the acting had a high personal quality that sought a found a new aspect of Ortruda—one explanatory of much that the harsher interpretations leave incomprehensible.—Illustrated London News.

As Azucena, Signora de Cisneros was seen quite at her best, and she was excellent both as a vocalist and as an actress.—Morning Advertiser.

Signora de Cisneros created great enthusiasm by her exceedingly fine performance as Amneris.—St. James' Gazette.

Signora de Cisneros, another artist who has won golden opinions, was forcibly dramatic and convincing as Amneris.—Morning Post.

A composer named Tubi has written a "Benvenuto Cellini" opera, which had a successful première at Parma recently.

LOS ANGELES.

LOS ANGELES, Cal., March 24, 1906.

Speculation as to a possible merging of the two leading mixed choruses of Los Angeles into one has again sprung up, owing to the recent resignation of Mr. Barnhart, because of ill health, from the directorship of the Apollo Club. Early in the season Mr. Jahn, director of the Los Angeles Choral Association, expressed a willingness to lay down his baton if Mr. Barnhart would do likewise and an acceptable director might be found who could unite their two choral associations into one. Largely through their respective personal efforts and sacrifices Mr. Jahn and Mr. Barnhart have each organized and built up a large chorus for the presentation of the classic choral works, the former having been the earlier in the local field. Both directors have been subjected to sharp criticisms on the ground that their personal interests in maintaining their respective choruses prevented making possible one large, creditable, representative Los Angeles choral society. These critics, while tacitly denying a cultured community of over 200,000 population the ability to maintain more than one good chorus and shouldering shortcomings onto Messrs. Jahn and Barnhart, seem to lose sight of the fact that the best choral material of Los Angeles is not divided against itself between the Apollo Club and the Choral Association, but is largely represented, sex against sex, within the exclusive male chorus of the Ellis Club and the two prominent women's choruses. As long as these distinctively choruses of sex continue to acquire the best available choral material—as now seems to be the case—we may hardly expect to do big things in a big way with a big, representative choral society, regardless of other directors and their interests.

The Apollo Club and its new director, Henry Schoenfeld, will undertake the presentation of some of the late modern choral works. If this be so and the Choral Association will continue in its policy of giving the longer accepted choral classics, there need be no clash of interests between the two societies, and such a condition should augur well for the future of each society, leaving each in its own niche.

Jenny Twitchel Kempton, who probably has the honor of having taught more singers who have become prominent in professional musical life than any other Los Angeles teacher, announces a recital by Mrs. Frank H. Colby, to be given at Simpson Auditorium, Friday evening, April 6. Mrs. Colby is well and favorably known here by her church and concert singing. She will have the assistance of her husband as organist and pianist, and of Edward S. Fuller as accompanist. The following program will be presented: Allegro, Andante and Finale, from Organ Sonata, in D minor, Guilmant
Addio, Terra Nativa, from L'Africana Meyerbeer
Youthful Swain Who Ever Lingers Alexander von Flieitz
Morgen Richard Strauss
Spanish Love Song Chamade
Group of Short Compositions, for Piano Frank H. Colby
Gavotte.
Scherzo.
Love Song.
Harlequin's Dance.
Waltz.
Endymion Lisa Lehmann
Whisper Softly, Speak to Me Low Frank H. Colby
Light Wooded the Radiant Morning Frank H. Colby
God Save the King, Variations and Finale Rinck
Ernani, Ernani, Involami, from Ernani Verdi

Channing Ellery and his Italian band have departed from Venice where they have delighted thousands during the winter. Their departure means a decided disappointment to many a Los Angeles music lover, for Venice is but the playground of Southern California's metropolis and the band has been the magnet that has drawn her pleasure seekers to this unique seaside resort daily during the past few months. Rumor has it that the Ellery aggregation will soon have a permanent home in Los Angeles proper, a large "palm garden" pleasure resort to be erected here for the purpose by next season.

With sincere sorrow I have to record the death of E. F. Kubel, the dean of Los Angeles music critics. Mr. Kubel died at his South Pasadena home, suddenly and painlessly, Saturday evening. He was a man of scholarly attainments and his pen has been not merely keenly critical—and keenly critical it often was—but has been educational as well and a strong force in the progressive musical culture of this community. Mr. Kubel was educated at the universities of Bonn and Leipsic. He came to the Western Coast more than a quarter of a century ago and has seen Los Angeles grow from an inconsequential Spanish

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village to a cosmopolitan city of beauty and culture upon whose musical life he has left a strong impress.

Madame Kubelik and maids and M. Junkermann, of the Kubelik party, arrived in the city last night and are quartered at the Alexandria Hotel. Herr Kubelik, Manager Görlitz, Treasurer Goldberg, M. Schwab and Agnes Gardner-Eyre will arrive in the morning in the Kubelik car from San Francisco, where they have just finished an engagement of three concerts. Kubelik plays at Simpson Auditorium tomorrow evening under the local management of L. E. Behymer. The advance sale of seats has been very heavy.

Raoul Pugno and his traveling manager, E. F. Kerr, left today on the Salt Lake Limited en route East after closing a very artistic series of engagements in Southern California. The concert Saturday afternoon was the farewell recital in America, as M. Pugno goes direct from Los Angeles to Paris. M. Pugno was the guest of the various clubs in this city, both the Jonathan Club and the California Club vying with each other to do him honor. The Gamut Club, composed entirely of male members of musical circles in this city, acted as host at a banquet tendered M. Pugno and Mr. Kerr on Friday evening, March 23, at the Hollenbeck cafe. Henry Schoenfeld, who is a member of the club, was the recipient three years ago of a \$500 cash prize for the best quartet composition written by an American and awarded in Paris by a committee of which M. Pugno was the chairman, Marteau and others associates. It was the first meeting of these two artists. Kubelik will be the next guest of the Gamut Club on Friday evening, March 30.

Max Mossel in England.

An important English provincial paper has the following to say of the playing of Max Mossel, the distinguished Dutch violinist:

Max Mossel increased his Burton reputation by his calm and masterly treatment of technical difficulties. A pleasing item was "La Folia" (Corelli). The quaint work of this old time master gives ample opportunities for displaying breadth and solidity of tone, and Mr. Mossel's translation was refreshing after the elaborate bowing of the modern show piece. His double stopping was quite the feature of the piece. Of his concluding item (c), "Humoresque" (Dvorák), and (d), "Mazurka" (Zaritski), found great favor. There is a subdued vein of sadness in Dvorák's writing, and a breezy atmosphere in the "Mazurka," that in Mr. Mossel's handling, appealed to everyone.—Burton Observer.

"Te Deum" for Wilkesbarre.

J. I. Alexander has written a "Te Deum Laudamus" for the Wilkesbarre Centennial Jubilee and Old Home Week, May 10, 11 and 12, and has published the work himself in a jubilee edition for quartet and chorus, with solos and orchestral accompaniment. The work is melodious in content, fluent in part writing, skillful in scoring, and eminently singable and effective. It should have wide vogue and turn out to be more than merely a pièce d'occasion.

Joint Song Recitals by the Björkstens.

Theodore Björkstén, tenor, and Madame Björkstén, soprano, united in a song recital at Knabe Hall, Tuesday afternoon of last week. They had a distinguished audience, and presented a program of extraordinary interest. Since Mr. Björkstén established himself in New York his recitals have been patronized by the social elite and by serious students from many wealthy homes. As an interpreter Mr. Björkstén commands attention even from the blasé and from those whose knowledge is limited. With his skill, his ringing, high voice and his aristocratic bearing, the singer fills everything the imagination demands in a public artist. Madame Björkstén shares her talented husband's good fortune in all these points. She is extremely handsome. Her singing is marked for individuality, elegant diction in the French and German languages, and the beautiful mezzo voce showed that she has her brilliant voice under control.

In the wide range of music on the appended list, Mr. and Madame Björkstén disclosed the familiarity that can result only from patient study and sympathetic insight. The greater the intelligence, the more will these well chosen songs and arias appeal to readers:

Jesus neigt sein Haupt und stirbt.....Frank
Bist du bei mir.....Bach
By the Waters of Babylon.....Dvorák

Mr. Björkstén.
Du bist wie eine Blume.....Liszt
Meine Liebe ist grün.....Brahms
Als die alte Mutter.....Dvorák
Niemand hat's gese'n.....Loewe

Mme. Björkstén.
En Svane (Henrik Ibsen).....Grieg
Unter blühenden Mandelläuren, Euryanthe.....Weber
Es schrie ein Vogel.....Sinding
Tanzlied im Mai.....Franz

Mr. Björkstén.
Nur wer die Sehnsucht kennt, Mignon, and the Harper, in
Goethe's Wilhelm Meister, from the Musical Play, Die
Zwillingsbrüder.....Schubert

Mr. and Mme. Björkstén.
La Procession.....César Franck
Printemps Nouveau.....Vidal
Vous dansez, Marquise.....Lemaire

Mme. Björkstén.
Cavatine, from Roméo et Juliette.....Gounod

Mr. Björkstén.
My Wife (Robt. L. Stevenson).....Walter Damrosch
A Life Lesson.....Ethelbert Nevin
My Laddie (Amelie Rives).....W. H. Neidinger

Mme. Björkstén.
Oh, Magali, from Mireille.....Gounod

Mr. and Mme. Björkstén.
As an introductory to the singing, Russell Patterson played the toccata from Widor's fifth organ symphony. He also played organ instead of piano accompaniments for Mr. Björkstén in the first group, by Frank, Bach and Dvorák, thus enhancing the religious significance of these compositions. Mr. Patterson accompanied the singers in the other numbers at the piano. The recital was given under the patronage of Mrs. Sackett M. Barclay, Mrs. Charles T. Barney, Mrs. Morgan G. Barnwell, Julia Bibby, Mrs. John Howes Burton, Mrs. Ferguson Cooper, Mrs. Charles de Rham, Jr., Mrs. Sidney de Kay, Baroness de Serdobine, Mrs. William Fisher, Mrs. Linus E. Fuller, Mrs. J. Warren Goddard, Mrs. J. Horace

Harding, the Misses Hatfield, Mrs. Charles Edw. Lewis, Harriet Duer Mackenzie, Mrs. John A. Mitchell, Mrs. Sidney E. Morse, Mrs. Frederic Neilson, Mrs. Robert Olyphant, Mrs. William Church Osborn, Mrs. Thomas M. Ralorg, Mrs. Douglas Robinson, Harriet Duer Robinson, Mrs. Edward A. Smith, Mrs. George Wilson Smith, Miss E. G. Sparks, Mrs. James Speyer, Mrs. Charles D. Stickney, Mrs. Charles H. Tweed, Mary van Buren Vanderpoel, Julia Welis, Mrs. Charles F. Winthrop, Gertrude Winthrop.

Reisenauer and the Kneisels.

Alfred Reisenauer was the soloist at the latest concert of the Kneisel Quartet (Mendelssohn Hall) Tuesday evening, March 27. The program embraced one movement from Schubert's quartet in G major, one movement from Fred. A. Stock's unpublished quartet in C minor, Beethoven's quartet in B flat, and Schumann's quintet in E flat. The Stock number proved to be a delightful composition, full of charming melody, graceful movement and piquant rhythm. It was scored with a master hand and ranks easily with the best chamber music works of the present century. The composition was applauded with marked enthusiasm, as spontaneous as it was deserved.

Oley Speaks' Engagements and Songs.

Oley Speaks' New York engagements in March include performances of the "Persian Garden" at the Waldorf-Astoria and at the Hotel Savoy, and a musicale at the Hotel St. Regis. The Lenten dates for the basso include a performance of "Gethsemane" today; "Crucifixion," by Stainer, at Elmhurst, L. I., April 8, and Bach's cantata, "God's Time is Best," in New York city, on April 10.

Three new songs by Mr. Speaks, published by the John Church Company, are "Where the Heart Is," "Since Love Led Me to You" and "When Love Is Young." Also a new sacred song, "Heaven Is My Home."

Mendelssohn Trio Club Concert.

The members of the Mendelssohn Trio Club closed their fifth season of concerts at the Hotel Majestic Tuesday afternoon of last week, playing trios by Beethoven and Arensky. One movement of a violin concerto, by Mlynarski, was performed by Mr. Saslavsky. Elise Stevens, soprano, sang two groups of songs in an acceptable manner. Victor Sorlin, cello, and Charles Gilbert Spross, piano, complete, with Mr. Saslavsky, the personnel of the club.

Last Mead Quartet Concert.

The Olive Mead Quartet gave the last concert of the season at Mendelssohn Hall last (Tuesday) evening. Susan Metcalfe was the assisting singer. The program which follows will be reviewed next week:

Quartet, G major.....Haydn
Songs.....Beethoven, Mozart and Brahms
Sonata, for Violoncello and Piano.....Marcello
Quartet, D minor (by request).....Schubert

"Raffaello," a new opera by Carlo Locatelli, was produced successfully in Perugia.



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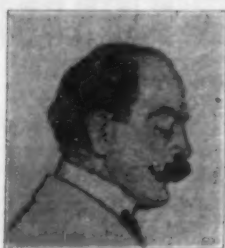
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WASHINGTON.

WASHINGTON, D. C., March 28, 1906.

Katie Wilson-Greene made a success of her operatic venture in Washington. Standing room was at a premium at each performance.

The same may be said of the management of the Boston Symphony Quartet drawing to the last concert of the season a full and brilliant company to the New Willard. Mme. Samaroff played the Strauss sonata, E flat, piano and violin, op. 18, with spirit, elegance, intelligence and evident enjoyment of one of her favorite compositions. Mozart quartet, for two violins, cello and viola, in C, and one by Grieg, in G minor, op. 27, were the other numbers on the program. The work was all of exceptional worth, applause earnest and attention complete.

Mary A. Cryder, likewise, filled Rauscher's Hall on the same afternoon to hear a boy pianist from the Peabody Conservatory, David Glover Kindelberger, assisted by Franceska Kaspar. The boy has a good musical head upon his manly shoulders. If conviction is sufficiently strong and God wills, he will be found in the ranks of the artists. Numbers by Beethoven, Bach (both Bachs), Schütt, Schubert, Olsen, Leschetizky, Brassin and Rubinstein made his program. Miss Kaspar added to her impression as a sincere artist well equipped and making steady headway.

Oscar Gareissen has given eight of his ten lectures upon opera, orchestral music, oratorio and instrumentation in his studios to enthusiastic and growing audiences. Mr. Gareissen should have Memorial Hall with the highest authority back of him in which to carry on this work of supplemental music education. No one could do it more worthily or so attractively.

Miss Cryder's lectures in connection with the pianola upon operatic topics have been such a success that it is now proposed to give a series of such from the "classic library," dealing with sonata, symphony, concerto, the master's ancient and modern and classic, romantic and modern literature.

"St. Paul," by the Choral Society, Lelia Livingston Morse, Geneva Johnstone-Bishop, Glenn Hall and Sydney Lloyd Wrightson, soloists; Dr. Rübner, director, will be one of the spring events. Rehearsals are in progress. The concert choir, conducted by Mr. Wrightson, sang several numbers last evening before the Choral Society body.

The Musical Art Society, of Washington, so long and favorably known in the capital, has no association whatever and is wholly distinct from this "concert choir."

Mr. and Mrs. Otto Torrey Simon, after a successful season, close their studios June 1 to go and remain abroad till October. Among their pupils of this year have been the daughters of Assistant Secretary of War, Oliver; of Assistant Secretary of Treasury, Keep; of Senator Bulkeley, of Representative Rockwood Hoar, of Representative Huff, of Associate Justice Harlan, of the Supreme Bench; of General Draper (former Ambassador to Italy), of Brigadier General Weston, of Admiral Masor, of Dr. Dubose (Assistant Surgeon General of the Navy), of Dr. Boyd, U. S. N.; of Colonel Denney, U. S. A.; of Major Hodges, U. S. A.; of Commander Clover, U. S. N.; of Major Alesshire, U. S. A.; of Rev. Roland Cotton Smith, of Rev. J. W. Clark, of Solicitor General Hoyt, of Judge Howry, of Mrs. John Heyburn, Mrs. Fairfax Harrison, Mrs. Montgomery Blair, Mrs. Henry Wells, Mrs. Robert F. Shepard; also Miss Robeson, Miss Stuart, Miss Cole, Miss Walden, Mrs. Wainwright, Mrs. John Biddle, Miss Steele, Alys Bentley, Miss Swift, Miss Gardner and Miss Bigelow. Mr. Simon is now training a chorus of 500 high school children in Baltimore to give a concert on March 30 in that city for the benefit of the teachers' fund.

Elizabeth Stuart, contralto in the choir of St. Thomas'

Church, recently spoken of in connection with the performance of "Athalie," is a student of voice with Mr. Simon. Her marked improvement is attributed to his teaching. Miss Stuart is daughter of the superintendent of schools here.

Grace Dyer-Knight sang a series of attractive numbers at St. Thomas' Church this week in connection with a lecture by S. H. Agnew upon "English Song and Poetry." Sallie Mason accompanied, playing also a solo selection from Wagner. Mrs. Knight was in her best form. Mr. Agnew was brilliant and instructive in his enthusiasm for his subject and in its treatment.

Patience Mori had success with her concert given under the auspices of the German Embassy. Her sister, Bertha, and father, the composer, E. E. Mori, assisted. Johannes Miersch played several selections. Mr. Miersch is to play in Baltimore March 29 in a recital there given by local artists.

Fraülein von Unschuld is engaged for concerts in the West. By special request this artist director played a program at the Library of Congress last week.

Spohr's "Last Judgment" is to be given by the choir of St. Andrew's, April 1. Mrs. Alfred T. Gage, soprano; Mrs. John Roberts, alto; J. L. Apple, tenor; F. C. Schaeffer, bass, will be the soloists. Fulton B. Karr is organist. Mr. Apple is director.

Mrs. Gage is soprano of the Metropolitan Ladies' Quartet; Mrs. B. M. Dalgleich, Mrs. Exmicos and Mrs. W. K. Miller other members, with Herndon Morsell director. Rehearsals are held Tuesday and Friday. Nothing is allowed to interfere. About two dozen attractive numbers are in hand, and concerts are given in and out of Washington. Here they are great favorites. One reason, they sing without their music; another, they pronounce so that it is not painful to listen, and again, they are well drilled and full of the subject. They have been heard several times this season, members singing as soloists. All the ladies are pupils of Mrs. Mills-Johnson, no longer teaching, to their regret. Mrs. Miller is studying with Mr. Simon, the others with Signor Cortesi, the Italian, and exponent of the real old Garcia vocal beauties. Mrs. Johnson is mother of Lotta Mills-Hough, the pianist. Mrs. Dalgleich's boy of three sings for the public already, in tune, in rhythm, and with evident understanding of his baby rhymes. Sallie Mason was again heard as accompanist with this quartet at a recent musicale.

Mary H. Leefe has a most promising pupil in Emma Bullock, a soprano, of drawing quality and good compass, from Savannah, Ga. J. K. Minot, another pupil, has had no training till with Miss Leefe, and results are being regarded with interest. Continuity in tone and thought Miss Leefe finds the greatest lack with vocalists. This is one of the things she seeks to instill. Her own breathing with this continuity make half her vocal success. She is member of the Concert Choir and a candidate for a paying church position. Her voice is brilliant and true.

Elizabeth Patterson and Sadie Julian Gompers are two vocalists known to Washington who have been singing in New York lately. Miss Gompers, who has developed a fine voice and style with Paul Savage, sang at a centennial celebration of Masonic intention and had an ovation for her work. "My Heart at Thy Sweet Voice," from "Samson and Delilah," and a group of Mendelssohn favorites were her numbers. The whole Gompers family of three generations are ardent music lovers, studying, singing, playing, attending performances, and gaining as much from the art as any family in the country. Catherine Pinnamacoor, a young but promising pianist, accompanied Miss Gompers.

Miss Patterson held a musicale at her studio on Eighty-fourth street with two of her pupils, Misses Kleiner and

Des Marets. Songs by Handel, Mozart, Gounod, Gretry, Nevin, Lehmann, Hawley, Schubert and Schumann were sung. Miss Hawley was accompanist. Miss Patterson has been invited to sing in Washington.

Mrs. Warner A. Gibbs sang several French songs at the Congressional Library last week, in connection with the playing of Maria von Unschuld. Mrs. Gibbs is facing popularity and is gaining steadily artistically. Marian MacFall accompanied.

Paul Miersch, here with the opera company, united with Johannes and Adolf Glose in a "Sonata Morning" at the Fourteenth street studio, to the edification of many admirers.

Miss Rathbone Smith, of Washington, teaches German in four colleges of the capital.

"Exquisite accompaniments with a concert" should be the title of a musical affair of this week, in which Edward H. Droop was accompanist. Mrs. Kutchin (Marie Kimball) played works by Bach, Mendelssohn, Godard, Schütt and Carreño (her teacher) with fine touch and finish, and had great applause, as always.

Van Yox was thought to be Italian by a number who heard him at the last Saengerbund concert. He is a good American, but his ancestors came from Holland some centuries ago. His method in the early part of the program was delightfully Italian.

Marie Rappold was one of the genuine successes of the opera. Then, too, Caruso is a thrilling, intuitive vocalist. He becomes inspired and inspiring when singing.

An organ recital including numbers by Bach, Pacheibel, Rheinberger, Gounod, Guilmant, Widor, Costa, Schubert and Lemmens is to be given tonight, "free of all charge," by Harry Stratton and Miss Martin, organist and soprano.

Miss Drew sang the program of the Friday College of Music recital with her usual success.

"Memory," a new song by Mrs. E. J. Dimmick (Avis Princk) is to be sung in Atlantic City this summer, and in Washington by Grace Dyer-Knight. Both singers pronounce the song a "success already." Meantime a book of poetry has been accepted by Philadelphia publishers.

F. E. THOMAS.

Music at the Clio Club.

Effie Stewart sang a program of French music for the Clio Club, of New York, Monday afternoon of last week. The soprano was in good voice, and was rewarded with hearty applause by the delighted audience. Miss Stewart's list included an aria by Gretry, "C'est mon ami," a song said to be written by Marie Antoinette, and other charming numbers by Augusta Holmès, Gounod, Hahn, D'Hardelot, Saint-Saëns and Bachelet. Another singer of the afternoon was Master Craven, solo soprano in the choir of St. Thomas' Church. The boy's best number was "For All Eternity," by Mascheroni.

De Lara's "Sanga" was given successfully in Nice.



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BIRMINGHAM.

BIRMINGHAM, Ala., March 28, 1906.

Since the departure three years ago of Benjamin Guckenberg and his wife, Margaret Gerry Guckenberg—now of Boston—Birmingham has been without the enthusiastic leadership of a musician capable of and willing to work toward such musically successful issues as our four May Festivals, the last of which was held in 1902. We are still hoping for and looking toward the coming to Birmingham of someone who will take us up musically where Mr. Guckenberg left us.

The Trebel Clef Club, organized for the study of chorus music for women's voices, as the name indicates, and reorganized in 1903 by Edna Gockel-Gussen, for several years a pupil of Mr. Guckenberg, and later of Xavier Scharwenka, in Berlin, has just given its annual concert, which took place in the ballroom of the Country Club, March 21. When it was considered that this was the first paid admission concert which they have ever given, the fact that the seating capacity was filled attests most fully the deserved popularity of this club and its efficient work under the continued direction of Mrs. Gussen. Madame Shotwell-Piper was the soloist for the club. The soloists in the choral numbers were Mrs. E. G. Chandler and Bessie Cunningham, sopranos; Lena Jackson, mezzo soprano; Nannie Lee, contralto; with Julian Dow, piano, and William Gussen, violin, assisting Mrs. Gussen in the accompaniment of "The 137th Psalm" (Liszt). The ensemble work of the club was extremely good, and elicited much praise.

The program was as follows:

Soprano, Aria, from Tannhäuser, Dich Theure Halle.....	Wagner
Nussbaum.....	Schumann
Serenade.....	Schubert
Ich Liebe Dich.....	Grieg
The First Primrose.....	Grieg
Ninon.....	Delibes
Les Filles de Cadix.....	Delibes
Madame Shotwell-Piper.	
Chorus, the Thirteenth Psalm.....	Brahms
Soprano—	
Songs My Mother Taught Me.....	Dvorak
May Day.....	Walther
Birthday Song.....	Cowen
As Once In May.....	Dietrich
The Year's At the Spring.....	Mrs. Beach
Madame Shotwell-Piper.	
Chorus, the One Hundred and Thirty-seventh Psalm.....	Liszt
Soprano Solo and Chorus.	
Mrs. E. G. Chandler and Club; Julian E. Dow, second Piano;	
Wm. Gussen, Violin.	
Soprano, Aria, from Faust, Jewel Song.....	Gounod
Madame Shotwell-Piper.	
Chorus, A Song Cycle, Hawthorne and Lavender.....	
Fanny Snow Knowlton	
Lena Jackson, mezzo soprano; Bessie Cunningham, soprano;	
Nannie Lee, contralto.	

Our most recent musical activity was the organization this month, through the efforts of Mrs. Oliver Chalfoux

and Julia Neely-Finch, of the Music Study Club, for the study of musical history from the earliest records up to the present day. The composers in the different schools of music will be studied and their works analyzed. If the success which has attended the initial meetings of this new club is any augury for its future, it will be a credit to its warm membership and to Birmingham's musical element. Officers were elected as follows: Mrs. Oliver Chalfoux, president; Mrs. David Roberts, vice president; Mrs. William Mudd-Jordan, secretary and treasurer, and Mrs. J. C. Carmichael, librarian. Mrs. Finch was appointed to take charge of the assignments for historical study, and Laura Jackson-Davids the discussion at each meeting of current musical events.

SOME MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sydney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rüben, dean, and piano teacher. Faculty: Geneva Johnstone Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil Clavier; John Porter Lawrence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

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Mary A. Cryder—Manager for first class artists, drawing room musicales a feature, vocal teacher.

Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Ella Stark—Concert pianist, large and varied repertory, European press notices, teaching.

Grace Dyer-Knight—The art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

Volpe Concert Postponed.

The last concert of the Volpe Symphony Orchestra has been postponed, from March 29 to April 22. Tickets for the earlier date will be valid for the latter. The concert takes place in the evening at Carnegie Hall.

Bispham Successes in New York State.

During his recently completed tour through New York State, and as far west as Toledo, Ohio, David Bispham continued to gain the triumphs which signalized his preceding Southern trip.

At Auburn, N. Y., the papers had the following comments to make:

A great artist appeared before the Auburn public last night. Mr. Bispham's place in the firmament of stars is assured. It is difficult to say which affects his hearers more strongly, his wonderful voice and the wonderful art with which he uses it, or the dramatic spirit which imbues all he sings, changing from grave to gay, as he indicates by vocal or facial expression the character whose ideas he is voicing. His beautiful enunciation, depth of feeling and dramatic fire made his interpretation of the German songs in particular a standard by which to measure others.—Auburn Citizen.

At Albany, where Mr. Bispham has frequently sung, an overflowing and enthusiastic audience was thrilled again by his great art. Notices of the Albany papers follow:

David Bispham last night verified all past traditions as to his position of eminence among the singers of today. On his singing last night he exerted the same grace and charm that he always does. The program gave a wide opportunity for musical expression, and while in the first group of songs Mr. Bispham illustrated his remarkable range of voice, in the second, of German, he appeared to still finer advantage, and his voice showed all its great flexibility and color.

His combined dramatic fire and absolutely perfect technique, place Bispham on the pedestal of the clever, finished and popular singer. His musical interpretation is above all things expressive. Sometimes fierce and florid, and again dainty and seductive, often given with striking personal attitude.—Albany Evening Journal.

The recital by David Bispham at the South Opera House last evening, was all and more than was expected of it by those who knew of the great artist's work, while to those who did not, it was a perfect revelation of artistic singing. The large audience listened with rapt attention throughout the delightful and varied program, which, though extended by encores, was altogether too short to satisfy the craving for more felt by everyone at its close. Many times the listeners sat breathless, making a quiet that the drop of a pin would have violently disturbed, as they followed the singer in his masterful interpretations. One of the most realistically rendered songs of the program was "The Erlking," the setting by Loewe being tremendously effective and sung in a manner to make a lasting impression. The fright of the child and the effort of the father to calm it were vividly brought out.—Geneva Daily Times.

His art is true, refined and convincing. He sang the four German songs nobly, particularly "The Wanderer."—Rochester Post Express.

Mr. Bispham lately appeared as soloist with the Boston Symphony Orchestra in Providence, Boston and New York, scoring a great success with F. S. Converse's orchestral ballad, "La Belle Dame Sans Merci."

Some criticisms:

Mr. Bispham sang the rather trying part assigned to the baritone in this work with the splendid diction, intelligence and sympathy that are always features of his singing. Later he contributed a brilliant air from Marschner's opera, "Hans Heiling," and for both performances was widely applauded and recalled over and over again.—Providence Journal.

Mr. Bispham received a triple encore for his artistic rendering of the ballad.—Hartford Times.

Mr. Bispham was repeatedly recalled and the number was loudly applauded.—Boston Advertiser.

Mr. Bispham sang with great expression and dramatic warmth and the work was greeted with many signs of appreciation.—Boston Globe.

Mr. Bispham sang the ballad with admirably clear enunciation, keen understanding and expression.—Boston Transcript.

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McLynn, Principal of Department of Music, Women's College,
Charlotte, S. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolce
Grossmeyer, Colorado Springs; Mr. A. Berne, Newark, N. J., and
others.

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Royal Opera House, Dresden, Germany; Joseph Baernstein-Regness,
basso, Grand Opera, Germany; Allen C. Hinckley, basso, Grand Op-
era, Hamburg, Germany; Elizabeth D. Leonard, contralto; Bessie May
Bowman, contralto; Hildegard Hoffmann, soprano; Elsa Marshall,
soprano; Mrs. Alice Merritt Cochran, soprano; Grace Longley, so-
prano; Marie Stoddard, soprano; Elizabeth Blamers, soprano; John
Young, tenor; Walden Lankey, baritone; Henri G. Scott, basso;
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NEWARK.

NEWARK, N. J., March 24, 1906.

Elsa Breidt played for a musicale on Saturday evening, March 31, at the residence of Miss Seitz, South Seventh street.

George Morgan Stricklet has been engaged as tenor at the Brick Church, East Orange.

The choir for the coming year of the First Presbyterian Church, of Orange, will be Frances Miller, of New York, soprano; Lucy Benedict, of New York, contralto; C. B. Morse, tenor; Ezra Campbell, basso. The organist and choir director is Giuseppe Danille, of New York, who has officiated in this position for the past nine years.

Mary Hissem de Moss is re-engaged as the evening soprano soloist of the Calvary Methodist Episcopal Church, of East Orange.

Saturday afternoon of last week, in the Assembly Hall of the College of Music, the members of the various departments gave a faculty concert, with selections from Schumann, Gounod, Jensen, Mozart and Grieg.

Laura Stucky, the talented pupil of Carolyn J. Roff, had a most appreciative audience at her recent concert in Wallace Hall. The pianist was assisted by Bessie May Bowman, the contralto, from New York. Edward Morris Bowman accompanied for his daughter. The Newark papers were most complimentary to both young women. The program, was unusually interesting:

Preamble	Bach
Gigue	Bach
Gavotte (by request)	Gluck
Gavotte Variée	Handel
Gigue	Handel
Under the Rose	Miss Stucky.
Sunbeams	Fisher
Sonata, D major	Ronald
Alla Turca	Miss Bowman.
Three Green Bonnets	Mozart
I Wonder	Miss Stucky.
Adagio, Sonata, B minor	D'Hardelot
Au Printemps	Korbay
Válcenik	Miss Bowman.
	R. Strauss
	S. Moszkowski
	F. Smetana
	Miss Stucky.

Signor Nutini, the blind pianist, will give a recital on April 5, at the Roseville Athletic Club. Mrs. L. Carroll Beckel, the well known soprano, will assist.

On Thursday evening, March 23, at Wallace Hall, the Schumann Quartet played an attractive program in the usual artistic style.

Emil Hofmann, the baritone, contributed two groups of songs and was enthusiastically received.

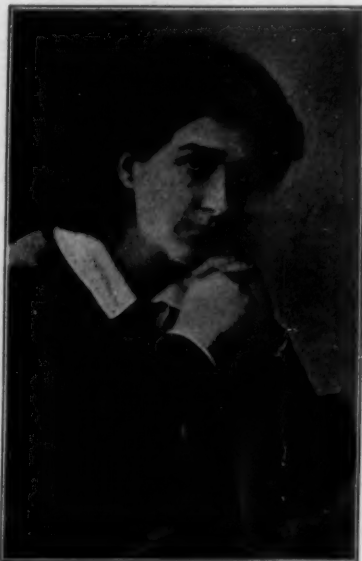
Laura Stucky's annual piano recital, on Monday evening, March 19, was an artistic and financial success. Miss Stucky is one of Newark's best resident pianists.

M. Odell, tenor of Calvary Presbyterian Church, is engaged for next year at Westminster Presbyterian, of Bloomfield.

Marie Esherman is engaged for soprano at the Grove Street Congregational Church, East Orange.

Berta Morena to Come.

Berta Morena, the celebrated Munich Wagner prima donna, has quite recovered from her serious illness and will sing in New York next season at the Metropolitan.



Madame Morena is considered one of the beauties of the stage in Europe. The present picture shows her in the garb of Fidelio, one of her best parts.

The revival of Lortzing's opera, "The Knights of Roland," undertaken by the Bremen Opera, demonstrated that the work has no value beyond a purely historical one.

MUSIC IN TENNESSEE.

NASHVILLE, Tenn., March 31, 1906.

Pupils of the Nashville Conservatory of Music united in a concert Thursday night, March 29, that attracted more than ordinary interest. The piano, violin and vocal departments were represented by young men and women of good talent and training. C. J. Schubert, the director of the conservatory, was congratulated by many who came to hear and see. Leon Frank, pianist, played a number of difficult compositions, among them the thirty-three variations in C minor, by Beethoven, and four Liszt transcriptions of songs by Franz Schubert—"Am Meer," "Hark, Hark, the Lark," "The Serenade" and "Erl King." Johanna Cartwright sang the "Shadow Song" from "Dinorah" and songs by Lassen, Tosti, Grieg, Mendelssohn and Delibes. Cecilia Schubert, violinist, performed a concerto by De Beriot (op. 16) and other pieces by Ambrosio, Wieniawski, Fauconier and Hubay.

Cincinnati Conservatory Concert.

One of the interesting concerts at the Cincinnati Conservatory of Music occurred Monday evening, April 2. John A. Hoffmann, the vocalist of the evening, is a pupil of Clara Baur, the directress. The pianists were from the class of Hans Richard. Mr. Richard assisted as conductor of the orchestra. The program was of the model kind. Its numbers are worthy of perusal:

Concerto, C major, for two Pianos and Orchestra	Bach
Jean McCrosky, Grace Graeter.	
(First Movement.)	
Emma Brand, Evelyn Windham.	
(Second and Third Movements.)	
Aria, Il mio tesoro, Don Giovanni	Mozart
John A. Hoffmann.	
Caprice, Valse, op. 76, for Piano and Orchestra	Saint-Saëns
Evelyn Windham.	
Piano Solo, Fantaisie, F minor	Chopin
Jean McCrosky.	
Songs—	
Stille Thränen	Schumann
Auf dem Schiffe	Brahms
John A. Hoffmann.	
Concerto, G major, for Piano and Orchestra	Beethoven
Emma Brand.	

Republican Women Hear Music.

Florence Morrell directed the musical program at the last meeting of the West End Woman's Republican Association, at the Hotel Astor. Julia Hume, soprano; Myra B. Olive, contralto; William H. Johnson, baritone; Mrs. Parker, pianist; Isadore Moszkowitz, violinist, and Carl Reinecke, clarinetist, appeared in a program of popular numbers. Laura D. Hawley was accompanist. Miss Ruster gave recitations. Gertrude Beeks, secretary of the National Civic Federation, made an address illustrated with stereopticon views.

Edgar Istel's comic opera, "The Tourist," will have its première at Carlsruhe, under Balling's direction.

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FRANK LA FORGE, PIANIST AND COMPOSER.

Frank LaForge is a young American musician who, in a few short months, has won fame from the Atlantic to the Pacific Coast as a result of a remarkably successful tour of America with Mme. Galski. Returning to this country practically unheralded, after six years' study in Europe, Mr. LaForge has won instant favor and has been accorded an ovation almost unprecedented for an assisting artist. In every city where this young artist has appeared with Mme. Galski, the critics have enthusiastically praised his work.

This merited recognition of his genius is the result of years of indefatigable study and perseverance. In Rockford, Ill., Frank LaForge began his musical career as a child, receiving his first instruction from his sister, Ruth LaForge Hall, a thorough musician, to whom he loyally gives the credit for his excellent foundation work.

After winning recognition in his home town, which is a noted musical centre, he continued his studies in Chicago under Harrison Wild. Here he filled a position as organist in one of the prominent churches and was known as a talented young musician. But he was not satisfied with this, and soon left for Vienna.

In Vienna he played for Leschetizky, and was at once accepted as a pupil. Four years of absolute devotion to his studies brought marked results, and Mr. LaForge became known in Vienna as a gifted pianist and composer and a favorite of his great teacher. The most exclusive salons in the Austrian capital welcomed him and listened to programs in which his own compositions played a conspicuous part. MacDowell's works were first introduced to Vienna by him.

Less than two years ago Mr. LaForge, who, by the way, is still in the twenties, decided to locate in Berlin. In an incredibly short space of time he won an enviable position among the leading musicians in the great musical metropolis and had all the pupils that he would accept. It was here that Madame Galski heard of his wonderful gifts as an accompanist and determined to hear him play. Just how this was accomplished is delightfully told in the following interview with Mr. LaForge, which appeared recently in the Los Angeles Examiner:

"How did you arrange this American tour with Madame Galski?" Mr. LaForge was asked.

"That is another story of the beautiful way in which Madame Galski does things," he said. "I was invited out to her country place one evening with a number of other friends who were musical. I had met Herr Tauscher, her husband, and supposed I was invited to enjoy the music. There were several who played the piano, and Madame Galski sang. Then Herr Tauscher asked me casually what I was doing in Berlin, and I told him I was trying to make my way there in music."

"Come over to the piano and play something for Madame Galski," he said. I tried to beg off, but he persisted, and I finally went to the piano. I was rather doubtful of myself, as I had not been practicing much for three weeks and the song was difficult. I believe I said that I should not try to play for Madame Galski without a rehearsal.

"We tried the song over once, and then she said: 'I believe I should like that better in a higher key.'"

"It is not very satisfactory to transpose music at sight, but it went very well. Then she decided that it would go better in still another key, and we sang it again. Then she decided that the tempo would be much better in some other way, and she explained that to me. We gave it an entirely new tempo."

"After that they asked me to play a number of things, which I did, probably very well, under the inspiration of the occasion. As I was about to leave that evening Herr Tauscher asked me how I would like to make an American tour with Madame Galski, and play to my own countrymen. It was a great surprise to me."

"You see how considerate Madame Galski is. She saw that it would be a great disappointment to a young musician to have an opportunity of this kind and fail in the test. If I had failed I would never have known anything about it."

On the present tour Mr. LaForge appears in the triple role of pianist, composer and accompanist. He is represented on each program by at least two songs of his own composition which have proved universally popular, sung by Mme. Galski. He also has two concert numbers on

each program and plays all the difficult accompaniments often without notes.

His compositions have attracted wide attention and have had an immense sale during the present season. The Princess Wrede, of Austria, has written four beautiful poems for him which he has set to music.

The young artist's personality has been no small factor in his success. His modest, unassuming manner, devoid of all affectation, and his sincere earnestness of purpose have made him a favorite wherever he has appeared.

At the end of the tour Mr. LaForge returns to Berlin, where he is permanently located and is teaching the Leschetizky method. He is to give a concert in Berlin next fall.

(Translation of Leschetizky certificate.)

The undersigned acknowledges herewith that Frank C. LaForge has studied piano with him for several years, with the result that Mr. LaForge is fitted to work with eminent success as a pianist and a teacher. In the first ca-



FRANK LA FORGE.

capacity, his fine musical talent will sustain him to the highest degree, and in the second, his solid theoretical knowledge which he has gained for himself on the instrument will be of inestimable value to him. I feel compelled to add that Mr. LaForge must have made his own method of teaching, since he was so long a member of my classes.

THEODOR LESCHETIZKY.

Isabella Beaton at Oberlin.

Isabella Beaton played for the faculty and students of the Oberlin (Ohio) Conservatory of Music, Wednesday, March 21.

Mozart in a Play.

Mozart has been dramatized; that is, he has been made the central figure in Mrs. Root's poetical play, "The Greater Love," now running at the Madison Square Theatre. It is decidedly one of the best dramatic entertainments in town, and is staged and acted with consummate care and intimate knowledge of the life, habits and period of Mozart. Of course, certain liberties have been taken with history, such, for instance, as the changing of good old Schikaneder, who produced "Don Giovanni," into a villain who tried to prevent and ruin its première at Prague. Then again, the stage story tells of a fictitious Roman singer, Mandini, who loved Mozart, and after heaping all sorts of benefits on him, finally rushes into the breach at the "Don Giovanni" performance and saves the opera from failure by assuming the prima donna part, which she has memorized surreptitiously. Historical novels and plays have accustomed us more or less to aberrations of strict truth, and so the fiction in the Mozart play does not seriously disturb those who know the true story of his life—and there are few such in the audience. The element that stands out most prominently in the play is Howard Kyle's tender, sympathetic, vital portrayal of the sunny minded Mozart, and in makeup, voice, gesture and action the gifted actor embodies perfectly that conception of the composer which those must have formed who are conversant with the Mozart literature and with the nature of his music. Nothing more artistic has been done on the local stage for many a year than Mr. Kyle's convincing Mozart representation. Other members of the company are also deserving of praise, but the "star" outshines them all so brilliantly that he shall have the only mention in this review. Parts of "Don Giovanni," "The Requiem" and other Mozart compositions are introduced into the play with excellent effect. Musical persons should not fail to go to the Madison Square Theatre and laugh and cry with Mr. Kyle's lovable Mozart.

The Ray Self Voice Placer.

The Ray Self Voice Placer was invented by a tenor singer of repute. After years of study with some of the foremost teachers in this country and Europe, the inventor made discoveries that he claims are valuable, as shown by his new device.

He realized that tone or voice placing is and has always been the most vexed question in the singing world. The years of hard work and valuable time, at great expense, all students desiring to learn to sing are subjected to, developed the idea of this device, whereby any student or singer desiring to sing properly, can, by using it, get the right placement (Italian placement) at once, without any additional lessons, except those accompanying the invention. By following the instructions given the voice should be properly placed in from three to six weeks, thereby saving years of monotonous work. After this, your instructor can teach style and finish, which he much prefers to teach.

The French say we should sing "Danse le Masque," by which they mean to convey the idea of projecting the tones through the mouth and nose, but not through the latter at the sacrifice of the former.

However, this is not all; the singer must use some art in focusing the tones in the mouth. This is one of the most important details of singing, because upon its proper execution depends largely the beauty of the tone. Furthermore, a proper conception of the point at which one should aim to focus a tone leads to a correct position of the organs employed in the formation, and thus prevents the taking of unnatural positions, which is certain to injure the voice. By the use of the Ray Self Voice Placer the inventor claims that the student's thoughts are naturally concentrated.

Application for patent has been filed in the United States Patent Office.

**MARY
HISSEM**



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MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE

PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

"LOHENGRIN" was done for the 500th time in Berlin on March 23. The souvenir was in the shape of an excellent performance.

THE playwrights seem to be suffering from a case of titular affinity. There are "The House of Mirth," "The House of Silence" and "His House in Order." Would "A House Full" be subtle, suggestive or satiric?

THERE were published in Germany, during the year 1905, 7,105 instrumental works, 5,018 vocal works, and 445 books and pamphlets on musical subjects. And one opera, "Salome," by Richard Strauss, which is worth twice as much as all the rest of the output, with that of several other countries added as well.

DO not fail to read the article "Grove's Dictionary and the Cliques" on the opposite page of this issue. It is one of the most significant arraignments of facts ever published in THE MUSICAL COURIER, and contains food for serious thought on the part of everyone who has the true interest of music at heart—especially music in America.

STRAUSS' "Salome" is to be given at the Cologne Music Festival next June. A few finical critics call the work prurient and salacious. Lest they forget, it would be well for those thin skinned gentlemen to remember what Wagner's "Walküre" and "Tristan and Isolde" were called before they took rank with the greatest operas ever written.

PIN another rose on Boston. In the London Daily News Marie Hall, the violinist, has been telling her compatriots that "Boston (Mass.) is musically far ahead of the other towns I visited, and is certainly, I should say, on a par with any other place in the world. But, speaking generally, America is not yet quite so musical as England. In America they have ice water and hot hotels." And lukewarm audiences?

THE circus is in New York just now, but it seems to be elsewhere, too, judging by certain flamboyant advertisements which a well known New York grand opera company is strewn in the path of its advance on our Western cities. Some of the passages in the announcements read as follows: "Biggest successes, greatest names, prodigal outlay, unrivaled productions, in personnel the proudest array of distinguished singers ever." In a certain city very near Lake Michigan the citizens are fed with this: "The unsurpassed beauty of the Auditorium will brilliantly reflect the beautiful gowns, faces and jewels for which the women of Chicago are noted." New Yorkers will laugh at the foregoing without realizing that it is the same sort of pap which is dished out to them here by the dailies, though disguised under slightly less shoddy verbiage. All this does not refer to the Savage Opera, whose advertising matter is always dignified, refined, and, above all things, true.

THE San Francisco Musical Review, of which Alfred Metzger is editor, and the Evening Post, of San Francisco, have both published some sensational articles regarding the approaching season there of the New York Metropolitan Opera Company. These articles are denunciatory, and their analytical expressions regarding the conditions of the opera company and the artistic value of the singers no doubt will affect the business of the company in San Francisco. The articles in question also claim that the venture is purely a business proposition, and that if the people of San Francisco are willing to pay \$7 a seat for performances of that kind, they must be considered as fools and idiots, and "become the laughing stock of the musical world." It is an interesting local fight against the Metropolitan Opera Company, which has the habit of going through certain cities and simply taking every dollar that is to be spent for music, and giving performances which seem not to be satisfactory from certain points of view. Certainly the Eastern press could not afford to publish such editorials. They are in a style that is breezy beyond contemplation here. They have the element of sincerity, of truth, and they represent original newspaper views. One of the mistakes of the San Francisco Evening Post, however, is to attribute to New York musical criticism value of such high character. The musical critics of New York, with a few exceptions, are all men who have no knowledge of music whatever, and have no technical knowledge of the art and no artistic conception of the technic. That is the one point that weakens the San Francisco articles.



Grove's Dictionary and the Cliques



The second volume of the new edition of Grove's Dictionary of Music came from the press recently, and some of its better features were commended in these columns, THE MUSICAL COURIER having made due allowance for the many difficulties naturally in the path of any publisher desirous of producing a Musical Biographical work, such as is included in Grove's. In former years many defects of the original edition were pointed out, but what was the use at this period in wasting time wading through such a mass of material in order to give the readers an idea of the accumulated wisdom centred in the office of a musical paper? Hence the subject was passed over with a mere reference to the matter as it appeared in a cursory peep. It is generally known that Grove's is a work for England, and that America (the only country where the Dictionary might have sold with a large profit had it been reasonably fair to the musicians of this country) would, of course, not receive its dues. The question was therefore side-tracked, and would have been allowed to rest there were it not for the fact that a protest comes from an American source which cannot be disregarded. The following article from the pen of Louis C. Elson in the Boston Advertiser of March 28 must therefore be reproduced not only in justice to its truth, but also to illustrate how the factional spirit among musicians and the operations of cliques produce suicidal results:

Grove's Music Dictionary.

The second part of this important work (the new edition edited by J. A. Fuller Maitland, M.A., F.S.A.) carries the encyclopedia as far as the letter "M." In pointing out some of the defects of this work we ought to premise that it is, in spite of any shortcomings, the most extensive dictionary of its kind in the English language. It forms a complete library for the musician and teacher and is a work of reference that is a necessity for every one at all interested in the art of music.

We cannot but regret the cheapening of such a volume by the introduction of several commonplace pictures, some of them utterly unnecessary to such a high class encyclopedia. Lucca, Gerster, Lilli Lehmann and Clara Louise Kellogg, for example, are not enduring figures in musical history and required no such honor here. Per contra, one might desire a picture of the Janko keyboard, as a most ingenious musical invention, even though it has not changed the course of piano playing.

The articles on "Form," "Fugue" and "Fingering" are complete essays, the last named being much more elaborate than it was in the old edition. But we should have liked to have seen some reference made, in "Form," to the experiments made by d'Indy, Strauss and other moderns in variations and symphonic poems. In the essay on "God Save the King" the new discoveries of Dr. Cummings are given but briefly, and no mention is made of the use of the tune as "America," although reference is made to the German and Danish employment of the melody.

In the matter of Greek music some important discoveries have been made (at Delphos) since the first edition of this dictionary was published, and the article has been expanded somewhat, although Abdy-Williams might have been cited here. We presume that Dr. Prout's extensive researches into Handelian music will be recorded under the head of "The Messiah," since they are not in the article on Handel. The description of Lyons' chromatic harp is not adequate, and here we also might have had a picture for clearer demonstration.

The article on "Irish Music" has been somewhat enlarged. "Instrumentation" has been greatly added to and the modern effects of Richard Strauss, Weingartner and others are illustrated or spoken of. In the generally excellent article on "Histories of Music" we find no mention made of Prof. Edward Dickinson's recent work on "The Study of the History of Music," one of the best books of its kind. It is possible that this was too recent to find mention in the columns, but when we find his still greater "History of Music in the Western Church" ignored, and his own name entirely omitted, we come to one of the worst perversions of the book.

The American portion, given into the hands of E. H. Krehbiel, is totally and entirely biased and inadequate.

To illustrate our meaning more fully, we present a debit and credit column of the matter, and it will be found that Mr. Krehbiel's personal friends have no cause to

complain of the manner in which his part of Grove's Dictionary has been edited. Mr. Loeffler has a long notice, Mr. Joseffy one still longer, Kneisel an article and picture of quartet, and Gericke, Dudley Buck, Lang, Clayton Johns and the Damroschs appear.

Adolph M. Foerster, one of the most prominent of the composers of the Middle West, is omitted. William W. Gilchrist, one of the most sterling of the native composers, is omitted. Henry K. Hadley, whose symphony has been performed by the Boston Symphony Orchestra and other large orchestras, is omitted. Henry H. Huss, who has also had performance at symphonic concerts, is omitted. Ernest R. Kroeger, next to Van der Stucken the chief Western composer, is omitted. Hopkinson, the first American song writer, and William H. Fry, the first American to write a grand opera, are both omitted. Louis A. Coerne, the composer of the first American opera ever performed in Germany and a composer in all the large forms, is omitted. F. S. Converse, whose works have been performed by almost all the great American orchestras, and have also been heard abroad, is omitted.

But Mr. Krehbiel's own life appears in full. We do not know who is responsible for this latter error, the editor or Mr. Krehbiel himself, but we may be permitted to inquire if he is considered a better composer than the half dozen mentioned above, or if he is considered a musician at all. If he appears as a great litterateur in music we still need information as to why Finck, the chief Wagner historian of America, who has written several works of more importance than any of Mr. Krehbiel's list, does not also have the honor of biographical notice. It is a pity that there should be such partisan work in so important an encyclopedia.

LOUIS C. ELSON.

Suppose we defer until later comments on Mr. Elson's special reference to the bias disclosed by Krehbiel and dispose of a genuinely funny juxtaposition of names to show the absurdities in Grove's.

Take, for instance, a singer who appeared here some eight or ten years ago, named F. Davies; he gets 1½ columns in Grove's—more than Durante gets and as much as the great Buxtehude. If F. Davies gets 1½ columns, why should Rosa Caron get ½ column and Caruso no mention at all? The French composers, Chabrier and Charpentier, get away with ½ column each, and a passing baritone gets 1½ columns—the humor of it all.

The remarkable composer, Cimarosa, gets no more than F. Davies, and Choudens, the French publishers, get nine lines. Couperin gets the same amount of space F. Davies gets.

The house of Chickering, world renowned piano manufacturers, gets ½ column, and a dealer in Manchester, England—mind, not a manufacturer, but a dealer—receives a large notice. The firm is Forsyth Bros., whereas the great Aeolian Company, of America, London, Paris, Berlin, receives not a line—a company controlling some of the most remarkable musical instruments and revolutionary patents. What a break, Krehbiel—what a break!

F. Davies, a passing singer, gets 1½ columns, and Draeseke gets ¾, Dreyschock ¾ and John S. Dwight ¼ of a column. Deppe gets ¼ of a column and Denza ¼ of a column and F. Davies 1½ columns. Of course, Davies is a member of that London clique and that accounts for that, but how about American and other English baritones better known and of more influence in the general musical world?

Then look at this: Clara Louise Kellogg receives not only a sketch notice, but also a full page portrait, and Anna Louise Cary a notice; and Carl Anschutz and Brignoli and Tom Karl and hundreds of others of greater prominence not a word.

Worse still, Cesi, the greatest authority in Italy of modern pianism, a master of it, whose works are used outside of Italy, is passed by in silence; and there are many other similar errors.

The copyright article is devoted to English copyright law, with an allusion to the United States-British treaty, but no word on American, French, German or other copyright; hence a useless dissertation, even if intended for England only.

And Now as to Our Affairs.

It must not be forgotten that Grove's Dictionary as proposed is to be of five volumes, and that there are now only two volumes



published, and that these glaring defects cover only from A to L. Should the administration under which the remaining three volumes are to be issued continue the prevailing plan, the whole work may be condemned as a prejudiced publication and therefore useless, and what now follows may tend toward a reform which, if presently inaugurated, might save the work.

In addition to the names of American musicians of standing mentioned above in Mr. Elson's article as neglected or intentionally discarded, we call attention to the following, all more or less prominent in a variety of spheres. For one, there is Bruno Oscar Klein, composer of numerous works, among which is the opera "Kenilworth," performed a number of times in Germany; Hugo Kaun, symphonic and song composer; Kranich, pianist, concerto and chamber music composer, whose works have been performed in Germany; Klausner, of "Septonate" fame; Edgar Stillman Kelley, American composer, with Chinese music as part specialty; R. Ganz, composer and pianist; Goetschius, prominent theoretician; Goodrich, author of highly important works on theoretical and practical subjects, showing deep research and learning; F. X. Arens, composer and conductor; De Koven, prolific operetta composer of prominence.

The dictionary contains a notice of one Henry Bowman, who in the 17th century wrote some songs and a MS. of whose "Miserere" is somewhere in Oxford; but E. M. Bowman, who for a quarter of a century has been heading two important musical movements in America, and who is a most active conductor and organist and writer, is not referred to.

Many obscure organists are collated within the covers of Grove's, but an organist like Clarence Eddy is intentionally barred; and while Carlo, an Italian collector of five part motets, gets six lines, W. C. Carl, one of the leading organists, who has traveled and played in all parts of the world, is not referred to. Where is the name of Bernardus Boeckelman, who introduced the valuable colored fugue system used in Europe as well as here? And remember, the Dictionary in its present state does not go beyond the letter L.

Mr. Elson asks whether Krehbiel is considered a musician. Mr. Elson knows, as well as others, that Krehbiel plays no musical instrument on the basis of musicianship, and that he cannot compose, and that he has no absolute pitch—all gifts which Mr. Spanuth, for instance, possesses; and, furthermore, it has never come to us that he claimed to be a musician. When he wrote for this paper it was not discovered that he was a musician, and he never pretended to be one. He is an encyclopædist—not in the French sense of the word, but in the sense that his information is gathered from encyclopædias and from musical bibliography. It is said—and not on ex parte testimony—that he is unable to indicate at the moment the transition from major to minor or the reverse on a first hearing, which would signify that he is not only without the gift of absolute pitch but without the gift of relative pitch or tone distinction. To make a test is an easy matter.

In all our experience no one has ever been charged with any criminality because he did not know anything of all these things; there are millions of moral beings who do not possess the qualification that distinguishes pitch or modes, and there are some pretty contemptible rogues who are highly gifted as musicians. The question here is a question of fact. Is Krehbiel a musician? asks Mr. Elson. All that Mr. Elson need do is to put the test to Krehbiel as others have done, and the question is answered. A man writing on musical subjects need not be a musician when he happens to reside in America. A musical library will do all his work for him.

The Critics and Grove's.

While Krehbiel figures eminently in Grove's, and, as Mr. Elson intimates, controls the American supply for Grove's, it does not seem strange that Mr. Finck is doomed to eternal obscurity; but how about the critics of the Sun, the Times, Harper's and others who recently dined him? They are also

decapitated in Grove's Dictionary and cannot even show their initials. What has become of Rupert Hughes, a musical writer and litterateur? Where is Mr. Apthorp? Where is Mr. Hubbard, of Chicago? All of less importance than Krehbiel? Where is Philip Hale? Also ostracized. All been engaged in rolling the stone of Sisyphus? Krehbiel the only one who is to be immortalized, even if he is doing it himself? There is no reason whatever to blame him for it as long as the others are willing to pass it over; in fact, that in itself gives him the right to make the claim.

And Huneke, biographer of Chopin! Not a word about Jim in Groves after all the favors he handed out to Krehbiel in concert halls and vestibules and other places for years past, telling him the keys in which works are written, the encores played, the special points known only to experts like Huneke and other MUSICAL COURIER people. What an unkindest cut! Oh, Harry, Harry! Tu Brute! And think of the many flattering remarks Jim wrote for fifteen years in this paper about Krehbiel, making him known and giving him the standing he has today. How gently and subtly Jim did it, and now, when there was the one chance to prove a generous soul and a refined disposition, Jim was slaughtered together with all the other boys—every one of them.

And how narrow minded it all proves to be, because this method will kill Grove's in America. With this effacement of prominent critics and talented writers of music here, their combined opposition will destroy the one market to which the publishers have been looking. Elson will find Hale, Huneke, Hubbard, Apthorp, Finck and all the others co-operating with him, and this, together with the neglect by the Dictionary of eminent musicians of America who do not belong to the coterie for whose benefit Grove's has been used, will give an accented distinction to those who are not mentioned in that Dictionary.

And one essential point must not be overlooked, and that is, that the omission of all these writers and musicians makes the book useless for those who are noticed in it. It falls to the ground as worthless, because a nation of eighty or ninety millions of beings which in a century can produce but one writer on music when the material is so transcendently manifold, when a European career is not considered as rounded off unless it has the approval of that nation—such a nation must consist of an aggregation of numbskulls and asses, and it is consequently neither a distinction to belong to it, nor is it a compliment to be recognized by it. Who cares for the applause of imbeciles? That is the chief and leading viewpoint in this whole affair. It is not that the Dictionary has overlooked the chief literary factors in music in America; it is rather that those who are in the Dictionary cannot afford to point to that fact, because there is no distinction in the selection, which is not natural but purely artificial and prejudiced, self interested and megalomaniacal. No one conscious of his own rights, his own efforts, his own success, can afford to be isolated and estranged from his contemporaries, for that in itself leaves him without a standard of comparison or measurement, which means that after-all he may be mistaken and be a fool instead of an accomplished intellect.

The whole method of the American inspiration in Grove's also at once betrays the co-operating forces representing a limited clique of New York musicians and music meddlers who have been attempting to force themselves upon the community, and would have succeeded in doing so had it not been for THE MUSICAL COURIER, which in every instance has exposed the intrigue and thwarted its accomplishment just as it is illuminating the world of music in this instance in the Grove Dictionary attempt. Mr. Elson partly shows up the combination in his article, but Mr. Elson will admit that the force he looks to, the power to which he and every honest musician can with safety appeal to, is THE MUSICAL COURIER. If Mr. Elson will study the situation in Grove's he will see why, for instance, De Koven was eliminated. He can find other similar phases of intrigue all lead-

ing up to the same source and motive. It, of course, requires the full five volumes to see the whole "game," because it is nothing but a cheap game after all, an utterly unworthy one at that, and naturally now, after this exposé, the house of Macmillan, which publishes the Dictionary, must seek some method to protect itself against a policy of expediency that preferred to make the Dictionary a laughing stock in America to a complete and valuable encyclopædia. The Macmillans must do some interesting investigating, and seek sources that can explain how the little New York coterie has all along been actively at work in its own interests, and properly so as long as the musicians, the musical institutions and the writers on music were willing to be its tools.

And this coterie has been the head centre from which has radiated all the foul and libelous language that has been uttered against this paper, and many of the critics have been led by it and used by it to follow suit, and where are they now? Not only betrayed, but eternally extinguished and obfuscated so far as the motive of extinction went. How could any of them appeal to Macmillans? The publishers would at once appeal to the coterie and the coterie would be compelled to adhere to its standard; there could be no successful appeal, and hence the betrayal. THE MUSICAL COURIER is the only power on the globe that could do what has now been done, and that is, lay bare the facts and explain them, and thus destroy such a book, unless its publishers make the proper amende by dismissing those who used the book for the purpose of securing advantages, and by giving every deserving musician and writer his and her fair share of attention. That can all be arranged if Macmillans desire to be honest with the profession in America, and also, at the same time, make a market for the book.

Of course, the writers on music in this country and many musicians who have been obscured so far as Grove's goes now know exactly where they stand and what they can expect, and in strategy half the battle is won when you know how your enemy views your position. So much is therefore clear gain for our friends, the "boys," as they are called, and for our Boston, Chicago and other colleagues. The supposed powers were prepared to bury all of them out of sight if Mr. Elson and THE MUSICAL COURIER had not come to the rescue. The future will therefore take care of itself; but Phil and Jim and Sir Rupert and Henry T. and Billy Apthorp and silent Hubbard and one hundred more, including our local critics, will take care of themselves, too, and it would not be a bad idea to get together and publish an American Musical Dictionary, and make it a really valuable musical work covering the music and musicians of the globe. This paper is willing to support any movement looking toward such a consummation, and, considering the treatment European musicians are receiving in Grove's even outside of the treatment we here are subjected to, the work would be heralded in England, which is looking for Truth also, as something worth looking into. As the case stands today, there is no future for Grove's under prevailing conditions. After these conditions have been modified by showing a desire to do justice, a new vista may be opened for that work, and Macmillans must be able to see the path that can be opened. They themselves must have been in total ignorance of the local situation. Mr. Fuller-Maitland should have been posted. B.

GIVE THEM A REST.

A NENT skulls of dead musicians there seems to be a lively time just at present, and the Vienna correspondent of a London paper writes:

The question as to what had become of Mozart's skull long occupied musicians and biographers. In 1879-80 the famous Vienna anatomist, Professor Hyrtl, received the skull as an heirloom from his brother, who had obtained this much disputed treasure from a Vienna gravedigger. Hyrtl carefully preserved it, and in order to isolate it from his large collection and to prevent any possible

mistake, gummed a red band upon the forehead, upon which the following words were written: "From the gravedigger Joseph Rothmayer, who had noticed the spot where Mozart's coffin had been laid, and in emptying the common grave in 1801 laid it aside and gave it to his successor, Joseph Radschopf, who brought it to my brother Jacob in 1842.—Hyrtl." On the right side of the skull Hyrtl wrote with paint: "Wolfgang Amadeus Mozart, X 1791, born 1756. Musa vetat mori.—Horace." When Hyrtl died in 1894 his manuscripts and other effects were packed together in a trunk and given to the Hyrtl Orphan Institution at Mödling, near Vienna. The box remained stored in the garret of the institution, and when it was opened subsequently Mozart's skull was found. The heirs then presented it to the town of Salzburg, where it now forms part of the Mozart Museum.

There is always a doubt about an exhibited skull. Within the past few weeks efforts have been made in Vienna to secure permission of the owners of the ground where Haydn was buried to bring his skull to Vienna to be placed somewhere—on exhibition or not, it is not stated. Give Haydn a rest. It is not his skull, it is his music that should be attended to. There is entirely too little of Haydn and too little of Mozart heard.

The cheapest, most ordinary claptrap of music is sent here from Europe, and our American composers are vying with one another to furnish the public with so called music, which is neither art nor humor nor even nonsense. It is so unutterably "nichtsagend," as the German calls it, so empty, so recklessly stupid, that one is amazed that persons endowed with good sense can afford to append their names to it.

If the publishers were to take up Haydn and Mozart and make a lofty propaganda, what tremendous good would flow from such a course—and profit, too, if done properly.

But the skulls! Give them a rest, especially when no one can be sure that they are not counterfeits.

THE musical profession, which has recently been distinguished by the appointment of George E. Eager, of Chicago, as United States Consul at Barmen, Germany, probably the most important consul district in that country so far as America is concerned, does not seem to have made any

CONSUL EAGER. efforts to give utterance to any sentiments on this important matter, and has permitted Mr. Eager to leave here on Saturday last on the Praetoria to assume his duties without as much as a farewell sendoff. Had Mr. Eager been an architect, a painter, a politician or an anarchist, his associates in the calling would have honored themselves by giving him a rousing time on his way, but the musicians are too busy teaching, rehearsing, playing in restaurants or at matinees or doing other duty in order to make a living to celebrate an occasion even of such magnitude.

After a musical activity of a number of years in the East Mr. Eager has been teaching piano and music for fourteen years in Chicago and the nearby cities, and his clientèle was drafted from the best families of the section and his services sought by the most prominent educational institutions. Finally he concluded that, after all, an American could find better outlets for activity than the grinding work of teaching, and he determined to secure one of these outlets for his ambitions which seemed to cover a broader field than 7 1-3 octaves or the discussion over a virtuoso's idiosyncrasies or the psychological significance of an inversion in "Heldenleben" or the proper position of a pause in an aria. He concluded that if he had to devote time to technic it would be preferable to work on German export tables and the productivity of iron and cloth and silk mills than on five finger exercises and appoggiatura and pedals, and he did it. He applied for an important consulship, secured the appointment on his record as a man, was confirmed and left for his post last Saturday.

There are many other musicians eager to get away from a profession in which an American can assur-

edly not see any vast project ahead of him, except probably to become a critic on a daily paper at a salary of from ten to thirty dollars a week, or an old foggy teacher of vocalizes or Cramer studies, until he reaches the time when he will unquestionably be ranged among the forgotten. Not one teacher in one thousand succeeds in accumulating sufficient to live from its income after forty years of work—fifty years of work. Hon. George E. Eager knows this and always did know it. Where is the American musician with a title outside of the Doctor of Music Degree, which is a farce and which can be had for ten dollars by anyone who would be willing to pay such an exorbitant price for it. Eager has his title, but not as musician—merely as a man and a citizen. Good. And now let us see who will be the next musician to get into the world.

THE MUSICAL COURIER has often pointed out the unreliability of the so called "musical news" published in the local morning papers—the Herald excepted, of course. It will be remembered how the Times recently printed a sensational story about a pianist which it was forced to retract next morning, and how the Tribune published some Boston musical news which the Herald of that city denied and designated as "false." The following "news paragraphs" appeared in the Sun last week:

PADEREWSKI HERE NEXT YEAR.
MAY TOUR SOUTH AMERICA, TOO—MELBA WILL ALSO RETURN.

Charles A. Ellis, the manager, is to bring Ignace Paderewski to this country for a concert tour next season. Mr. Paderewski has not played in public since his breakdown here a year ago next month. He has been resting at his home in Switzerland and devoting himself to composition.

Mr. Paderewski has nearly completed a symphony which will be played next season by the Boston Symphony Orchestra. It is not yet decided when the pianist will come to this country. He expects to play in the summer months in South America. It is possible that Mr. Paderewski may play in Cuba and Mexico on his way to this country. In case he decides not to go to South America the pianist will open his season in the East in December.

Madame Melba is also to return to this country next year under the management of Mr. Ellis. She has appeared in public comparatively few times since her engagement at the Metropolitan was cut short by illness. She will appear in concert with the Boston Symphony Orchestra. Mr. Ellis came from Boston to see Mr. Hammerstein before that impresario sailed for Europe, and Madame Melba is to make a certain number of appearances in Hammerstein's opera house.

THE MUSICAL COURIER detected the "fake" aspect of the paragraphs at once and wired its Boston representative to interview Mr. Ellis and to obtain from him full denial or confirmation of the reports. In due course of time this office received the following answer by telegraph:

Boston, March 30, 1906.

To The Musical Courier:

In accordance with wired instructions, saw Ellis relative to Sun statements. Says positively has made no arrangements to handle Paderewski in this country next season, nor does he believe anything of the kind will be done. Ellis pronounces report in the Sun to be a fake. Regarding Melba, intimates that she may appear in this country next season, although he has made no arrangements to that effect. Ellis says did not see Hammerstein regarding Melba, as intimated by Sun article; in fact, does not know Hammerstein, whom he has never even met.

BENNETT.

Mr. Ellis' denial regarding Melba is confirmed by Mr. Hammerstein himself, who cables to THE MUSICAL COURIER: "Have engaged Melba for next season after personal negotiation with her for four weeks."

Hardly had THE MUSICAL COURIER nailed the

first Sun story before this far more amazing mess appeared in the same paper, issue of March 31:

TO HAVE GERICKE'S PLACE.

GUSTAV MAHLER, OF VIENNA, MAY CONDUCT BOSTON SYMPHONY ORCHESTRA.

According to advices received here yesterday from Vienna, Gustav Mahler, now conductor of the Imperial Opera House in Vienna, is to be the next conductor of the Boston Symphony Orchestra. Mr. Mahler will not be at liberty, however, to come here until a year from next October. It has been announced that the orchestra's plans will not be divulged until after the farewell concert of Wilhelm Gericke, on April 26.

It is probable that Fritz Steinbach, in spite of his denial, will come for this interregnum. The possibility that Mr. Gericke may still be engaged for another year is by no means excluded from consideration. If Colonel Higginson will accept his terms Mr. Gericke will be able to remain.

The decision of Felix Weingartner not to return to the New York Symphony Orchestra next winter is closely connected with Gustav Mahler's call to Boston. Mr. Weingartner will, in accordance with present plans, be called to Munich to succeed Felix Mottl at the Prinz Regent Theatre there. Mr. Mottl is expected to be the successor of Mahler in Vienna.

Again THE MUSICAL COURIER wired its Boston man to go to the very highest official source for corroboration or denial. This was the telegraphic answer received:

Boston, April 2, 1906.

To The Musical Courier:

Ellis denies arrangements with Steinbach and Mahler, and styles newspaper stories fakes. Says Gericke leaves close of this season, as already announced. Says as soon as new conductor found, facts will be made public. No contract closed with anybody as yet. Says nobody knows who will be appointed.

BENNETT.

It is a mystery to sensible persons how the music man of the Sun can afford to print such stuff. People used to say, "When you see it in the Sun it's so." Now they say—well, the Sun management deserves everything that is said, for the lack of journalistic and editorial supervision over its music department.

LOUIS A. VON GAERTNER, the composer, left for London last week. He finds he can do nothing with his compositions here, just as is always the case with American composers, and he is, therefore, going to London, where he will try to find some sympathy for the work he is doing.

THE inventor of the famous "throat expander" is about to publish a pamphlet, size 6x5, bound in half morocco, called "The Knee in Vocal Work." The publication should find a large sale among all those who wrote to this paper regarding the "throat expander."

IT appears to be definitely settled that Melba will make several appearances next season at Hammerstein's new Manhattan Opera.

A Successful Doria Devine Pupil.

The elementary and advanced members of the People's Singing Class gave a delightful entertainment at the Bronx Masonic Temple last Monday evening. Especially enjoyable was the singing of the soloist, Rose Fagan, who gave in brilliant style the waltz arietta from the "Princess Bonnie" and "The Last Rose of Summer" for an encore. This young woman has a soprano voice of rare quality and extensive range. She is a pupil of Lena Doria Devine. Miss Fagan will be the soloist at the Lexington Avenue Opera House, April 24, in the benefit to be given for the Church of St. Thomas the Apostle.

Hardy and Munson the Soloists.

Caroline Milt-Hardy and Grace Munson were soloists at the Young People's Symphony concert at Carnegie Hall, Saturday afternoon of last week. The program was devoted to Wagner numbers—portions from "The Flying Dutchman," "The Nibelungen Ring" and "Parsifal." Madame Hardy sang Senta's ballad, and Miss Munson was heard in parts of two of the dramas. Frank Damrosch conducted.



Pro-Cristo Pany! Sacramensky!

"The best men are always first discovered by their enemies; it is the adversary who turns on the searchlight, and the proof of excellence lies in being able to stand the gleam." Cheer up, Richard Strauss.

Rudolph Aronson, 227 Riverside drive, New York, and No. 4 Rue Tronchet, Paris, has been commissioned to sell, en bloc, a valuable collection of Paganini relics belonging to the brothers, Barons Paganini, at Parma, Italy. Mr. Aronson believes that "this valuable collection should be acquired by some prominent art museum in the United States," and a study of the twenty-odd pages of typewritten catalogue which tabulates the collection makes one echo the opinion most enthusiastically. The first section of the Paganini treasures includes gifts from sovereigns and other lucky personages, and among the articles there are pins, rings, medals and tobacco boxes presented to Paganini by Maria Louisa, Archduchess of Austria; the Empress of Austria, King of Belgium, Queen of Bavaria, Madame Rothschild, George IV of England, Nicholas I of Russia, Louis Philippe, Francis I of Austria, and two lockets with hair of Napoleon I, Maria Louisa and the Duke of Reichstadt, gift of Maria Louisa of Austria. There are also inscribed medals presented by the municipalities of Genoa, Vienna, (the ladies of) Dunkirk, Paris, Lyons, and insignias, diplomas and brevets conferred on Paganini, making him a Commander of Westphalia, a Knight of the Golden Spur (Sardinia), a member of the Academy of St. Cecilia, a Commissioner of the Theatre Ducale of Parma, Knight of the Equestrian Order of St. Stanislaus, honorary member of the Philharmonic Academy of Alexandria, honorary academician of the Institute of Music at Genoa, honorary leader of the choir at the Prussian court (with signature of Frederick William), Cavalier of the Order of St. George, Cavalier of the Order of Constantino, &c. Among the personal belongings of Paganini are his gold watch, spectacles, seal, shoe buckles, cane, cap, portable chessboard, initialed handkerchiefs, black cap with which he was covered when he died, black satin breeches, dress coat, traveling carriage in which he went through Europe, and a large and varied assortment of gems, trinkets and jeweled articles of adornment and for the toilet. There are hundreds of published and unpublished compositions, including many for guitar, most of them autographed, and several sets of variations, sonatas and concertos not mentioned in the official lists of his works. The solo and score MSS. (all autographed) of the familiar concertos, and "I Palpiti," "Non piu mesta," "Moto Perpetuo," "God Save the King" and "Carnival of Venice" are also in the collection. The autograph section contains MSS. of Rossini, Mozart, Paer and Farinelli, and letters from Frederick William of Prussia, from the Intendant of the Court Theatre at Stoccarda, in which a present of 100 louis d'or is sent from the King; from the President of the Council of France (1831), giving thanks; from the Commissary of War of Hanover (1829); from H. R. H. Maria Louisa; from the Committee of Poles in exile, giving thanks; from Abel Thibaud, thanking in the name of the poor of Paris; from the poor of Parma; from the Secretary

of Commerce of France, thanking for the concert for the cholera (1832); from the president of the Committee for Orphans in Paris; for benefit concert given at London (1833); from the directors of the Institute for the Blind at Berlin (1829); from the civil asylum of Paris, acknowledging receipt of 3,000 lire given by Paganini to the poor; from the Princess Radziwill; many letters written by Paganini to his family; minutes of his will; four pages of memoranda written by him on the last day of his life. The enumeration mentions, finally, a bow used by Paganini at most of his concerts, an Amati 'cello (1734), the first violin on which the great man ever played, a cithern used by him at concerts in Genoa when he was a boy, a guitar, an original oil portrait of Paganini painted by Giorgio Patten, of London; a Carrara bust executed by Sanlo Varni, a fac simile of the bust placed in the Parma cemetery, a bust of Paganini when young, and a large mosaic from Florence, the gift of the Princess Baciocchi, sister of Napoleon I.

"Are you being attended to, sir?"

"I want a book, please. Something historical."

"Will the 'Last Days of Pompeii' suit you?"

"What did he die of?"

"An eruption, I believe."

"There are three reasons," says Israel Zangwill, "why men of genius have long hair. One is, that



MARCUSE'S STATUETTE OF "SALOME."

they forget it is growing; the second is, that they like it; the third is, that it comes cheaper. They wear it long for the same reason that they wear their hats long."

It is announced that Bernhard Irrgang, the noted Berlin organist, has just given his 400th organ recital at St. Mary's Church in the German capital. William C. Carl will have to hustle. He is only at the 209 mark in the Old First Presbyterian series.

And speaking of hustling—accursed word—Michael Monahan wrote in his magazine, the Papyrus, last month: "The great American disease is hustleitis. Most of us are suffering from it, and if we find a man without the malady, we know at once that he is a failure or that he inherited his money. No people ever paid such worship to mere energy. We have many creeds, but only one religion—Kinetics." A prominent scientist with whom the present writer talked by mistake not long ago said that this kinetic quality of the Americans is due to a certain kind of electricity to be found only in the air of the northern part of the West Continent. "In Europe," he explained, "the atmosphere lacks the

crackling impetus which ours possesses, and in consequence Europeans are organically lazier than we are and not prone to haste, exertion or expenditure of more energy than is required to do the ordinary things of life. Even an American falls under the spell when he goes abroad, just as a European is affected when he comes here. The American in Europe is still tingling with electric force when he reaches the other side; gradually he slackens his pace, metaphorically and literally, and if he stays abroad long enough, particularly in the northern countries, becomes as deliberate in movement, gesture, thought and action as any born European. The 'hustle' is all taken out of him, for the electric germ is not in the air, and a man does not 'hustle' unless everybody around him hustles too. In the same manner the European begins to lose his poise shortly after he lands in America. He is pushed and shoved about, he is hurled through space in our fast trains, and shot to the top of towering buildings in our elevators, on every side he hears terse, snappy language, he is constantly told to 'hurry up' or 'step aside' or 'get out o' the way.' After a few weeks the hustling germ gets hold of him. He adopts slang as a quicker way of expressing himself, he cuts short the duration of his meals, he hurries through the streets, he elbows and shoves with the rest of the crowd, he fumes and fusses when he misses a car or an elevator, and within the year he lives the same reckless, torrential, helter skelter life as the rest of us—and generally enjoys it." The chemical formula for the germ which the scientist speaks of is \$\$. It is in music, too.

In this issue of "Variations" there is presented a photographic reproduction of Rudolf Marcuse's statuette "Salome," a rarely beautiful piece of work in idea and execution. Salome is dancing before Herod, and in the Marcuse sculpture is shown just after six and one-half of the seven famous veils have fallen. Wise souls in New York see all sorts of trouble ahead when that particular episode reaches New York. In advertising possibilities it is far ahead of the notorious "Parsifal" racket, and they will not fail to be exploited with trumpet, cymbal, drum and tam-tam. This is a prophecy.

"In ancient Egypt musicians were held in very slight esteem, and were obliged by law to dwell in certain quarters of each city, not unlike the Ghettoes in which the mediaeval rulers imprisoned the Jews." Times have not changed much, at least in this country. Musicians here find it impossible to occupy houses on Riverside drive, upper Fifth avenue, Newport, Tuxedo or Palm Beach.

Moritz Moskowsky has just published a brilliant concert arrangement of the "Chanson Bohème" from "Carmen." The piece is dedicated to Rosenthal and will probably figure in that pianist's repertory here next season. Rosenthal had long intended to write a "Carmen" fantasia on the plan of his Strauss paraphrase, and it remains to be seen whether he will carry out the idea now that his friend Moskowsky did it first. It seems curious that the "Carmen" music has been so little paraphrased for concert use, as it lends itself beautifully to such a scheme, and the orchestral score fairly bristles with figurations that would bring delight to the heart of the concert virtuoso. Hubay's "Carmen" fantasia for violin (played here by little Von Vecsey) is a fine piece of musical paraphrasing, as dignified in conception and faultless in the making as Wieniawski's "Faust" arrangement—the best thing of its kind after some of the Liszt adaptations for piano. It is to be hoped that Rosenthal will include the Moskowsky piece in the "new repertory" which he is practicing at Abbazia, according to his manager.

Item translated literally from a German musical newspaper: "His Majesty King Joseph has the, by the leader of the department of singing, and honor-

ary member of the Royal Austrian Military Society of Wildenfels, Mr. Public School Teacher Bernhard Rost composed, and to his Majesty as the Protector of Austria's Military Societies dedicated, 'Austrian Military Song-Greeting,' accepted."

The suggestion made in this column some time ago that American composers give their works American titles seems to have borne good fruit, and that quickly. John K. Paine is finishing a large symphonic poem to be called "Lincoln." That is something like. Let other American composers follow Paine's example and in the future fight shy of Hellenic, Oriental, Roman, Persian and Byzantine nomenclature.

Androo Karnagee and numerous other prominent educators thruout the United States have pronounced the sistem uv spelling now in vog "kumberson, unweeldee and illojikal." B it resolved, therfor, by musishuns, that the inovayshun is a grateful reform and will enaybel them hensforth to pronouns certen forin naymes with peess of mind and securitee of tung. It will nou be eesee to rite Chycuffskee, Rimskee-Korsacuff, Muschcuffskee, Baytovn, Dandy, Ssst-Cherbacheff, Shoobert, Shooman, Berleeo, Sang-Sang and Putschsheeny.

Manuel Garcia celebrated his 101st birthday recently, according to THE MUSICAL COURIER'S London letter of this week. Singing teachers do not get as old as that in New York.

At a conservatory:
"Pardon me—could you tell me where the harmony classes are being held?"
"I really don't know. I am a student here myself."
LEONARD LIEBLING.

Carl Venth's Plans.

Carl Venth will repeat his illustrated musical lecture, on "Western Norway," before the National Arts Club, Saturday evening, April 7. Mr. Venth's engagements as violin soloist, during April, include special music service at Christ's Church, Brooklyn, April 8; Troetschel organ recital at the German Evangelical Church, Brooklyn, April 9. On April 11 Mr. Venth will play his sonata for violin and piano, with Berta Grosse-Thomason, at Mme. Thomason's piano school; April 11, Mr. and Mrs. Venth have a pupils' concert at the Venth Violin School; April 13 the Venth Trio will play trios by Godard and Venth at the Chamber Music Concert of the People's Symphony Auxiliary Club, in Cooper Union; April 14 Mr. Venth will participate in the performance of a String Quartet, by M. Emanuel, one of the conductors of the Savage English Grand Opera Company, at concert of the Manuscript Society; May 2 and 15 Mr. Venth will play in programs before Tonkünstler Society. The 1st of June Mr. and Mrs. Venth will sail for Europe, going first to Brussels, to visit Mr. Venth's mother and then to Italy and France.

Madame Thiers a Delle Sedie Artist.

The purity of tone and ease and brilliancy of the Delle Sedie method of voice production was never more clearly demonstrated than last Friday night, when Louise Gerard-Thiers gave a song recital at her studios, 828 Carnegie Hall. Mme. Thiers is one of the best exponents of this master and a worthy representative in her profession as a vocal teacher.

Her selections were well chosen and included Schubert's "Gretchen am Spinnrade," Strauss' "Standchen" and others by Delibes, Mozart, Mascagni and Haydn, all of which were delightfully sung. Over 100 music lovers were present and were enthusiastically appreciative. The soprano was assisted by Helen Lang, a pianist of exceptional ability. Miss Lang received her musical education in Germany, and her sympathetic touch and artistic playing soon captivated the audience. Her part of the program included selections from Chopin, Leschetizky and Mendelssohn. Mrs. K. Vashiti Baxter, at the piano, was most appreciative in her accompaniments.

Violin Success.

Sadie L. Walker, pupil of Prof. Gustav Hofflaender, of Berlin, played in Montclair, N. J., the other day the romance, by Wieniawski, d'Ambrosia's "Canzonetta" and Hubay's "Hejra Kati." Miss Walker is a gifted violinist who should be heard more frequently.

SAN FRANCISCO.

SAN FRANCISCO, Cal., March 28, 1908.

The visit of Jan Kubelik to this city may have a far reaching effect on music on this Coast. During a dinner given by Mayor Schmitz, who, by the way is a violinist and composer, in honor of Kubelik at the St. Francis Hotel on Friday evening, March 28, the idea was launched by one of the guests that San Francisco should have a thoroughly modern opera house that would be worthy of this city. Other speakers followed and heartily endorsed the idea, and before many minutes had elapsed \$30,000 was subscribed as a nucleus. Mayor Schmitz assured those present that he would do all in his power to further the scheme and would immediately name a committee of citizens to formulate plans.

Since the dinner Hugo Gortitz announced that Kubelik personally would give \$1,000 toward such an undertaking. The people of San Francisco have long felt the want of a centrally located and up to date opera house where grand opera and high class concerts can be held. This city is second only to New York as an opera centre, and can, without doubt, make such a venture self supporting. Speaking of the proposed project later, Mayor Schmitz said:

"Our citizens are now in the mood for improvements. They demand improvements in everything, and their efforts could not be better directed than in a project to erect an opera house of which the city could be proud and in which the greatest singers and players of the world would be equally proud to appear.

"Definite steps have been taken for the formulating of plans. I have been asked to name a committee to take the scheme in hand, and this I will do at my earliest opportunity. With a good working committee, backed by the enthusiasm of the musical patrons of this city, we will succeed.

"For my part, I would like to see a great opera house. I should judge that a million dollars can be raised for the project. Whether the opera house would belong to the municipality or to a stock company remains to be seen. I would like to see the city build and own such a building, but that would necessitate a bond issue and might not be supported in a proper manner. Should the municipality not build the opera house, it could be built by private capital on the stock company scheme. No matter how it is built, we must have it, and the time is now ripe. Everyone that is at all interested in music is heartily in favor of the scheme, and it will not be long before visitors coming to this city will see one of the finest buildings devoted to music that can be found on the continent."

Anna Miller Wood and Her Pupils.

Native Mandeville, of Central Falls, R. I., who has been studying with Anna Miller Wood for the past three years, has been engaged as soprano soloist at the Congregational Church at Peabody, Mass.

Elizabeth Northup, a well known singer and teacher in Providence, R. I., gave a recital in Woonsocket, R. I., recently. Her program was:

Love Me or Not Secchi
The Little Red Lark Old Irish Melody
Aufenthalt Schubert
Ah, Rendini Rossi
Ashes of Roses Foote
Irish Folk Song Foote
I Said to the Wind of the South Chadwick
The Nightingale Has a Lyre of Gold Whelpley
Under the Rose Fischer
The Blue Hills Far Away Manney
Good Night Rubinstein
A Song of Spring Neidlinger

The Woonsocket Call had the following to say of Miss Northup's singing:

The program was a varied one, calculated to bring out all the possibilities of her voice. Miss Northup is known as a contralto soloist, although she has a voice of wide range and extended compass, and may more properly be classed as a mezzo soprano. She is the possessor of a rich, vibrant voice, which at the recital won the admiration and applause of her audience. She sang with ease and little effort and showed good control of her voice. She shaded well the various passages of expression. The third number was rendered in the German tongue, while the fifth selection was taken from an Italian opera and sung in that language.

Miss Northup has been studying for the past three seasons with Miss Anna Miller Wood, in Boston.

Miss Wood sang at a musicale at the home of Mrs. Alfred Bowditch, Boston, on Wednesday, March 27, and at another private musicale at the home of Mrs. Peabody, on Commonwealth avenue, on Friday, March 23.

Informal recitals are given by the pupils of Miss Wood every two weeks in her studio in the Pierce Building, Boston.

Frieda Stender's Success in Washington.

Frieda Stender, as soloist, at the concert of the Washington Saengerbund, in Washington, D. C., was well received by the public and the press. The Washington papers published the following tributes:

The soloists, Frieda Stender and Mr. van Yorz, of New York, sang a duet toward the last of the program, in which the voices

blended well in tone quality; both soloists have well mastered the subtle beauties of cantilena, and it was observed that both possessed similar virtues in vocal method. Miss Stender's voice, full, dramatic and of resonance, resembling the clarinet more than a flute, entranced the audience.—Washington Post.

Frieda Stender and Mr. van Yorz, of New York, were effective in the highest degree. Miss Stender gave for her first number the scene and aria from the second act of "Faust," with artistic effect, displaying a dramatic soprano voice of much resonance and power.—Washington Star.

Miss Stender has a voice of much dramatic fervor, and her singing was most enthusiastically applauded.—Washington Times.

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The Mystic Trumpeter.....F. S. Converse

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Pro-Cristo Pany! Sacramensky!

"The best men are always first discovered by their enemies; it is the adversary who turns on the searchlight, and the proof of excellence lies in being able to stand the gleam." Cheer up, Richard Strauss.

Rudolph Aronson, 227 Riverside drive, New York, and No. 4 Rue Tronchet, Paris, has been commissioned to sell, en bloc, a valuable collection of Paganini relics belonging to the brothers, Barons Paganini, at Parma, Italy. Mr. Aronson believes that "this valuable collection should be acquired by some prominent art museum in the United States," and a study of the twenty-odd pages of typewritten catalogue which tabulates the collection makes one echo the opinion most enthusiastically. The first section of the Paganini treasures includes gifts from sovereigns and other lucky personages, and among the articles there are pins, rings, medals and tobacco boxes presented to Paganini by Maria Louisa, Archduchess of Austria; the Empress of Austria, King of Belgium, Queen of Bavaria, Madame Rothschild, George IV of England, Nicholas I of Russia, Louis Philippe, Francis I of Austria, and two lockets with hair of Napoleon I, Maria Louisa and the Duke of Reichstadt, gift of Maria Louisa of Austria. There are also inscribed medals presented by the municipalities of Genoa, Vienna, (the ladies of) Dunkirk, Paris, Lyons, and insignias, diplomas and brevets conferred on Paganini, making him a Commander of Westphalia, a Knight of the Golden Spur (Sardinia), a member of the Academy of St. Cecilia, a Commissioner of the Theatre Ducale of Parma, Knight of the Equestrian Order of St. Stanislaus, honorary member of the Philharmonic Academy of Alexandria, honorary academician of the Institute of Music at Genoa, honorary leader of the choir at the Prussian court (with signature of Frederick William), Cavalier of the Order of St. George, Cavalier of the Order of Constantiniano, &c. Among the personal belongings of Paganini are his gold watch, spectacles, seal, shoe buckles, cane, cap, portable chessboard, initialed handkerchiefs, black cap with which he was covered when he died, black satin breeches, dress coat, traveling carriage in which he went through Europe, and a large and varied assortment of gems, trinkets and jeweled articles of adornment and for the toilet. There are hundreds of published and unpublished compositions, including many for guitar, most of them autographed, and several sets of variations, sonatas and concertos not mentioned in the official lists of his works. The solo and score MSS. (all autographed) of the familiar concertos, and "I Palpiti," "Non piu mesta," "Moto Perpetuo," "God Save the King" and "Carnival of Venice" are also in the collection. The autograph section contains MSS. of Rossini, Mozart, Paer and Farinelli, and letters from Frederick William of Prussia, from the Intendant of the Court Theatre at Stoccarda, in which a present of 100 louis d'or is sent from the King; from the President of the Council of France (1831), giving thanks; from the Commissary of War of Hanover (1829); from H. R. H. Maria Louisa; from the Committee of Poles in exile, giving thanks; from Abel Thibaud, thanking in the name of the poor of Paris; from the poor of Parma; from the Secretary

of Commerce of France, thanking for the concert for the cholera (1832); from the president of the Committee for Orphans in Paris; for benefit concert given at London (1833); from the directors of the Institute for the Blind at Berlin (1829); from the civil asylum of Paris, acknowledging receipt of 3,000 lire given by Paganini to the poor; from the Princess Radziwill; many letters written by Paganini to his family; minutes of his will; four pages of memoranda written by him on the last day of his life. The enumeration mentions, finally, a bow used by Paganini at most of his concerts, an Amati 'cello (1734), the first violin on which the great man ever played, a cithern used by him at concerts in Genoa when he was a boy, a guitar, an original oil portrait of Paganini painted by Giorgio Patten, of London; a Carrara bust executed by Sanlo Varni, a fac simile of the bust placed in the Parma cemetery, a bust of Paganini when young, and a large mosaic from Florence, the gift of the Princess Baciocchi, sister of Napoleon I.

"Are you being attended to, sir?"

"I want a book, please. Something historical."

"Will the 'Last Days of Pompeii' suit you?"

"What did he die of?"

"An eruption, I believe."

"There are three reasons," says Israel Zangwill, "why men of genius have long hair. One is, that



MARCUSE'S STATUETTE OF "SALOME."

they forget it is growing; the second is, that they like it; the third is, that it comes cheaper. They wear it long for the same reason that they wear their hats long."

It is announced that Bernhard Irrgang, the noted Berlin organist, has just given his 400th organ recital at St. Mary's Church in the German capital. William C. Carl will have to hustle. He is only at the 209 mark in the Old First Presbyterian series.

And speaking of hustling—accursed word—Michael Monahan wrote in his magazine, the Papyrus, last month: "The great American disease is hustleitis. Most of us are suffering from it, and if we find a man without the malady, we know at once that he is a failure or that he inherited his money. No people ever paid such worship to mere energy. We have many creeds, but only one religion—Kinetics." A prominent scientist with whom the present writer talked by mistake not long ago said that this kinetic quality of the Americans is due to a certain kind of electricity to be found only in the air of the northern part of the West Continent. "In Europe," he explained, "the atmosphere lacks the

crackling impetus which ours possesses, and in consequence Europeans are organically lazier than we are and not prone to haste, exertion or expenditure of more energy than is required to do the ordinary things of life. Even an American falls under the spell when he goes abroad, just as a European is affected when he comes here. The American in Europe is still tingling with electric force when he reaches the other side; gradually he slackens his pace, metaphorically and literally, and if he stays abroad long enough, particularly in the northern countries, becomes as deliberate in movement, gesture, thought and action as any born European. The 'hustle' is all taken out of him, for the electric germ is not in the air, and a man does not 'hustle' unless everybody around him hustles too. In the same manner the European begins to lose his poise shortly after he lands in America. He is pushed and shoved about, he is hurled through space in our fast trains, and shot to the top of towering buildings in our elevators, on every side he hears terse, snappy language, he is constantly told to 'hurry up' or 'step aside' or 'get out o' the way.' After a few weeks the hustling germ gets hold of him. He adopts slang as a quicker way of expressing himself, he cuts short the duration of his meals, he hurries through the streets, he elbows and shoves with the rest of the crowd, he fumes and fusses when he misses a car or an elevator, and within the year he lives the same reckless, torrential, helter skelter life as the rest of us—and generally enjoys it." The chemical formula for the germ which the scientist speaks of is \$\$\$\$. It is in music, too.

In this issue of "Variations" there is presented a photographic reproduction of Rudolf Marcuse's statuette "Salome," a rarely beautiful piece of work in idea and execution. Salome is dancing before Herod, and in the Marcuse sculpture is shown just after six and one-half of the seven famous veils have fallen. Wise souls in New York see all sorts of trouble ahead when that particular episode reaches New York. In advertising possibilities it is far ahead of the notorious "Parsifal" racket, and they will not fail to be exploited with trumpet, cymbal, drum and tam-tam. This is a prophecy.

"In ancient Egypt musicians were held in very slight esteem, and were obliged by law to dwell in certain quarters of each city, not unlike the Ghettos in which the mediæval rulers imprisoned the Jews." Times have not changed much, at least in this country. Musicians here find it impossible to occupy houses on Riverside drive, upper Fifth avenue, Newport, Tuxedo or Palm Beach.

Moritz Moskowsky has just published a brilliant concert arrangement of the "Chanson Bohème" from "Carmen." The piece is dedicated to Rosenthal and will probably figure in that pianist's repertory here next season. Rosenthal had long intended to write a "Carmen" fantasia on the plan of his Strauss paraphrase, and it remains to be seen whether he will carry out the idea now that his friend Moskowsky did it first. It seems curious that the "Carmen" music has been so little paraphrased for concert use, as it lends itself beautifully to such a scheme, and the orchestral score fairly bristles with figurations that would bring delight to the heart of the concert virtuoso. Hubay's "Carmen" fantasia for violin (played here by little Von Vecsey) is a fine piece of musical paraphrasing, as dignified in conception and faultless in the making as Wieniawski's "Faust" arrangement—the best thing of its kind after some of the Liszt adaptations for piano. It is to be hoped that Rosenthal will include the Moskowsky piece in the "new repertory" which he is practicing at Abbazia, according to his manager.

Item translated literally from a German musical newspaper: "His Majesty King Joseph has the, by the leader of the department of singing, and honor-

ary member of the Royal Austrian Military Society of Wildenfels, Mr. Public School Teacher Bernhard Rost composed, and to his Majesty as the Protector of Austria's Military Societies dedicated, 'Austrian Military Song-Greeting,' accepted."

The suggestion made in this column some time ago that American composers give their works American titles seems to have borne good fruit, and that quickly. John K. Paine is finishing a large symphonic poem to be called "Lincoln." That is something like. Let other American composers follow Paine's example and in the future fight shy of Hellenic, Oriental, Roman, Persian and Byzantine nomenclature.

Androo Karnagee and numerous other prominent educators thruout the United States have pronounced the sistem uv spelling now in vog "kumberson, unweeldee and illojikal." B it resolved, therfor, by musishuns, that the inovayshun is a grateful reform and will enaybel them hensforth to pronouns certen forin naymes with peess of mind and securitee of tung. It will nou be esee to rite Chycuffskee, Rimskee-Korsacuff, Muschcuffskee, Baytoyn, Dandy, Ssst-Cherbacheff, Shoobert, Shooman, Berleeo, Sang-Sang and Putschsheeny.

Manuel Garcia celebrated his 101st birthday recently, according to THE MUSICAL COURIER'S London letter of this week. Singing teachers do not get as old as that in New York.

At a conservatory:

"Pardon me—could you tell me where the harmony classes are being held?"

"I really don't know. I am a student here myself."

LEONARD LIEBLING.

Carl Venth's Plans.

Carl Venth will repeat his illustrated musical lecture, on "Western Norway," before the National Arts Club, Saturday evening, April 7. Mr. Venth's engagements as violin soloist, during April, include special music service at Christ's Church, Brooklyn, April 8; Troetschel organ recital at the German Evangelical Church, Brooklyn, April 9. On April 11 Mr. Venth will play his sonata for violin and piano, with Berta Grosse-Thomason, at Mme. Thomason's piano school; April 11, Mr. and Mrs. Venth have a pupils' concert at the Venth Violin School; April 13 the Venth Trio will play trios by Godard and Venth at the Chamber Music Concert of the People's Symphony Auxiliary Club, in Cooper Union; April 14 Mr. Venth will participate in the performance of a String Quartet, by M. Emanuel, one of the conductors of the Savage English Grand Opera Company, at concert of the Manuscript Society; May 2 and 15 Mr. Venth will play in programs before Tonkünstler Society. The 1st of June Mr. and Mrs. Venth will sail for Europe, going first to Brussels, to visit Mr. Venth's mother and then to Italy and France.

Madame Thiers a Delle Sedie Artist.

The purity of tone and ease and brilliancy of the Delle Sedie method of voice production was never more clearly demonstrated than last Friday night, when Louise Gerard-Thiers gave a song recital at her studios, 828 Carnegie Hall. Mme. Thiers is one of the best exponents of this master and a worthy representative in her profession as a vocal teacher.

Her selections were well chosen and included Schubert's "Gretchen am Spinnrade," Strauss' "Standchen" and others by Delibes, Mozart, Mascagni and Haydn, all of which were delightfully sung. Over 100 music lovers were present and were enthusiastically appreciative. The soprano was assisted by Helen Lang, a pianist of exceptional ability. Miss Lang received her musical education in Germany, and her sympathetic touch and artistic playing soon captivated the audience. Her part of the program included selections from Chopin, Leschetizky and Mendelssohn. Mrs. K. Vashiti Baxter, at the piano, was most appreciative in her accompaniments.

Violin Success.

Sadie L. Walker, pupil of Prof. Gustav Hollaender, of Berlin, played in Montclair, N. J., the other day the romance, by Wieniawski, d'Ambrosia's "Canzonetta" and Hubay's "Hejra Kati." Miss Walker is a gifted violinist who should be heard more frequently.

SAN FRANCISCO.

SAN FRANCISCO, Cal., March 28, 1906.

The visit of Jan Kubelik to this city may have a far reaching effect on music on this Coast. During a dinner given by Mayor Schmitz, who, by the way is a violinist and composer, in honor of Kubelik at the St. Francis Hotel on Friday evening, March 23, the idea was launched by one of the guests that San Francisco should have a thoroughly modern opera house that would be worthy of this city. Other speakers followed and heartily endorsed the idea, and before many minutes had elapsed \$30,000 was subscribed as a nucleus. Mayor Schmitz assured those present that he would do all in his power to further the scheme and would immediately name a committee of citizens to formulate plans.

Since the dinner Hugo Görtitz announced that Kubelik personally would give \$1,000 toward such an undertaking. The people of San Francisco have long felt the want of a centrally located and up to date opera house where grand opera and high class concerts can be held. This city is second only to New York as an opera centre, and can, without doubt, make such a venture self supporting. Speaking of the proposed project later, Mayor Schmitz said:

"Our citizens are now in the mood for improvements. They demand improvements in everything, and their efforts could not be better directed than in a project to erect an opera house of which the city could be proud and in which the greatest singers and players of the world would be equally proud to appear.

"Definite steps have been taken for the formulating of plans. I have been asked to name a committee to take the scheme in hand, and this I will do at my earliest opportunity. With a good working committee, backed by the enthusiasm of the musical patrons of this city, we will succeed.

"For my part, I would like to see a great opera house. I should judge that a million dollars can be raised for the project. Whether the opera house would belong to the municipality or to a stock company remains to be seen. I would like to see the city build and own such a building, but that would necessitate a bond issue and might not be supported in a proper manner. Should the municipality not build the opera house, it could be built by private capital on the stock company scheme. No matter how it is built, we must have it, and the time is now ripe. Everyone that is at all interested in music is heartily in favor of the scheme, and it will not be long before visitors coming to this city will see one of the finest buildings devoted to music that can be found on the continent."

Anna Miller Wood and Her Pupils.

Nativa Mandeville, of Central Falls, R. I., who has been studying with Anna Miller Wood for the past three years, has been engaged as soprano soloist at the Congregational Church at Peabody, Mass.

Elizabeth Northup, a well known singer and teacher in Providence, R. I., gave a recital in Woonsocket, R. I., recently. Her program was:

Love Me or Not Secchi
The Little Red Lark Old Irish Melody
Aufenthalt Schubert
Ah, Rendini Rossi
Ashes of Roses Foote
Irish Folk Song Foote
I Said to the Wind of the South Chadwick
The Nightingale Has a Lyre of Gold Whelpley
Under the Rose Fischer
The Blue Hills Far Away Manney
Good Night Rubinstein
A Song of Spring Neidlinger

The Woonsocket Call had the following to say of Miss Northup's singing:

The program was a varied one, calculated to bring out all the possibilities of her voice. Miss Northup is known as a contralto soloist, although she has a voice of wide range and extended compass, and may more properly be classed as a mezzo soprano. She is the possessor of a rich, vibrant voice, which at the recital won the admiration and applause of her audience. She sang with ease and little effort and showed good control of her voice. She shaded well the various passages of expression. The third number was rendered in the German tongue, while the fifth selection was taken from an Italian opera and sung in that language.

Miss Northup has been studying for the past three seasons with Miss Anna Miller Wood, in Boston.

Miss Wood sang at a musicale at the home of Mrs. Alfred Bowditch, Boston, on Wednesday, March 21, and at another private musicale at the home of Mrs. Peabody, on Commonwealth avenue, on Friday, March 23.

Informal recitals are given by the pupils of Miss Wood every two weeks in her studio in the Pierce Building, Boston.

Frieda Stender's Success in Washington.

Frieda Stender, as soloist, at the concert of the Washington Saengerbund, in Washington, D. C., was well received by the public and the press. The Washington papers published the following tributes:

The soloists, Frieda Stender and Mr. van York, of New York, sang a duet toward the last of the program, in which the voices

blended well in tone quality; both soloists have well mastered the subtle beauties of cantilena, and it was observed that both possessed similar virtues in vocal method. Miss Stender's voice, full, dramatic and of resonance, resembling the clarinet more than a flute, entranced the audience.—Washington Post.

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CINCINNATI.

CINCINNATI, March 31, 1906.

A musical event during the past week was the farewell testimonial concert of Mary Elizabeth (Mazie) Homan, in the Grand Opera House, Thursday afternoon, March 29. Herman Joseph Thumm, of the Enquirer editorial staff, gave the following review of it:

"The manifestation of sincere and spontaneous appreciation accorded the talents of Mazie Homan yesterday afternoon at the farewell testimonial arranged for her at the Grand Opera House was a most gratifying expression of the interest local music lovers are taking in the further development of this gifted young artist. The concert presenting her as the principal soloist was of symphony proportions and on a plane of musical worth and dignity far beyond the usual testimonial concert. The presence of the Cincinnati Symphony Orchestra under Mr. Van der Stucken's direction in a program of artistic symmetry, and supplying the accompaniment to the concerto, instead of the usual makeshift second piano part, lent the necessary assistance for a proper performance of the chosen works.

"The chief interest naturally centered in Miss Homan's performance of the Grieg A minor concerto, a heroic undertaking, especially in the light of the big artists who have played it here during the past several symphony seasons. The Grieg concerto is not very often selected for the display of a student's abilities, because it demands a virtuosity usually beyond the capabilities of youth's experience. It demands verve, marked individuality, a free style and an unerring technic, in addition to a thorough grasp of its musical significance. Putting aside any proneness to hyper-criticism, it may be said without equivocation that Miss Homan exceeded the anticipations of practically every person in her audience. Technically considered, her performance was thoroughly adequate, and as the concerto proceeded, confidence permitted her to get in close sympathy with the orchestra, resulting in a finely balanced ensemble. The latter part of the first movement and the entire last movement were splendidly played.

"Miss Homan has temperament far beyond her years, the real spark which, with proper nurturing, will assure her of a brilliant future, and in the parts noted she gave free rein to these promptings of her artistic nature. The second movement was played with surprising repose, evincing a beautiful singing tone and completing a performance which merited the cordial reception it received. Later Miss Homan played a group of solo numbers, including the Bach prelude and fugue in F minor, a Brahms intermezzo, op. 116, and the mazurka in C sharp minor and the A flat ballade of Chopin. The Bach number was appreciably given and the Brahms number demonstrated the player's depth. The Chopin group was finely done, forming the best played selections of the entire concert, the ballade in particular being given with a poetry and delicacy that was delightful. As an encore Miss Homan played a very pretty morceau of her own composition. Her achievement, on the whole, may be a source of keen pleasure to the talented young player, and especially an encouragement to a conscientious continuance of application and diligent study.

"Oscar Ehrgott, the baritone, replaced Corinne Moore Lawson, who was unable to appear, as the assisting artist. He sang the beautiful aria, "An Jenem Tag," from Marschner's opera, "Hans Heiling"; Schubert's "An Die Musik" and Schumann's "Widmung," the first with orchestra accompaniment. In spite of the short notice, Mr. Ehrgott acquitted himself in the manner of the true artist that he is, his rendition of the "Hans Heiling" aria being particularly fine. Under Mr. Van der Stucken's direction the orchestra played the Bach suite in D major, Elgar's inspiring "Sursum Corda," Mr. Van der Stucken's own orchestral setting of his widely known song, "Oh, Come With Me," and the "Phedre" overture of Massenet, completing a very enjoyable and interesting program, even apart from the sentiment of the occasion."

April Dates for Mrs. Turner-Maley.

Florence Turner-Maley, the soprano, will be heard in several New York concerts, as well as at special musical services in churches, during the first half of April. Last night Mrs. Maley sang at the concert arranged as a farewell to Edward Morris Bowman, at the Baptist Temple, Brooklyn. On Good Friday the soprano will sing in the presentation of "Olivet to Calvary," at St. Michael's Church. Easter Monday Mrs. Maley will assist the Misses Kieckhoffer at a musicale. Another engagement is with the Gaelic Society of New York City at Carnegie Hall. The last week in March this talented soprano was among those who appeared at Mrs. Sawyer's musicale.

Fannie Kurth-Sieber's May Concert.

Fannie Kurth-Sieber, one of the successful vocal teachers of Brooklyn, will hold her annual reception and musicale in the large hall of the Pouch Gallery, Thursday, May 3. Twelve pupils are to be heard in the musical offerings for the day. Mrs. Sieber will keep her studio open

until the first week in August. After that date she has planned a short vacation at her cottage in Elba Park, Catskill Mountains.

More Pen Tributes to Rider-Kelsey.

More pen tributes to Corinne Rider-Kelsey are appended:

The soloist, Corinne Rider-Kelsey, is gifted with a voice of distinct richness and warmth. It has the qualities of a mezzo, yet the range lifts it into the region of a lyrical soprano. Mrs. Kelsey's finest work is done in those songs which call for serious dramatic expression. She has the temperament of one born to music, not led there simply because of the possession of a fine voice. Mrs. Kelsey was received with marked approbation and responded graciously to a number of encores. It is pleasing to see so excellent a singer so modest in manner. And last, but not least, of the qualities that deserve praise was a distinct enunciation.—Pittsburg Post.

Mrs. Rider-Kelsey contributed beautiful compositions by Strauss, each delightfully rendered. She gave a further exhibition of her admirable talent, bewitchingly clear voice and excellent training in songs by American composers.—Pittsburg Dispatch.

The notable features were many, including the introduction to this city of one of the most accomplished and admirable of American singers of today. The society was fortunate in being able to secure the services of Mrs. Rider-Kelsey. Not since the advent of Blauvelt has an American soprano of such promise appeared. Her voice is of exquisite beauty and of much greater power than could be anticipated from so slender a figure, ample, indeed, for any occasion, as has been shown by her work at festivals. She is, moreover, a musician of fine culture, and sings with faultless taste and delightful sureness. It is seldom indeed that a new singer appears who is so perfectly equipped at all points. She is still at the threshold of what promises to be an exceptionally brilliant career, and it is to be hoped that Springfield will have the privilege of hearing her often.—Springfield Republic.

Mrs. Rider-Kelsey delighted her large audience by her singing of "With Verdure Clad." In this she was at her best, and beyond criticism. She had the voice, the range and the power. Such is her strength that she carries the air easily along the level places and rises in scale and volume on the great bursts in the aria in a way that is nothing short of inspiring.—Springfield Union.

Mrs. Kelsey sang with more than her wonted brilliance of execution. By far the most attractive number she offered was "Spring," by Henschel, a composition which gives her wonderful vocal power full scope. That power has grown and broadened so swiftly in the past year, that her work last night was in the nature of a surprise to such of her audience as were not so fortunate as to hear her when she sang at the Central Congregational Church, several weeks ago.—Toledo Times.

The voice of Corinne Rider-Kelsey, was, as usual, a source of delight. It has the range of a high soprano, with the quality of a mezzo, and may be said to be in the borderland between lyric and dramatic, combining the best features of both. It is one of the very finest and most satisfying voices now before the public. Distinctly her best effort last evening was the "Hymn to the Madonna," which was given in superb style. With such a glorious voice and such native musical intuition, it would seem that no pinnacle of song is inaccessible to her.—Toledo Blade.

Mrs. Kelsey is an artist of too established a reputation to permit tactful criticism of her voice. All Toledo has heard and knows well its beauties, the full richness of its qualities, its natural brilliancy, its remarkable pianity. It is sufficient to say that she was never heard to better advantage than last evening, and that her every appearance was the signal for an ovation.—Toledo News-Bee.

The most fulsome praise is banal and inadequate in the face of Corinne Rider-Kelsey's genius, but to Toledo belongs the credit of appreciating this wonderful singer to the utmost. Her very entrances were preceded by a hush of breathless expectancy, which was in itself an eloquent tribute. Mrs. Kelsey's methods are absolutely impeccable. The ease with which she achieves the most stupendous heights of vocal difficulty is amazing, but this ease is never nonchalance. Nonchalance is unassociated with the high sublimity of Mrs. Kelsey's singing. Each appearance finds her advanced. Nothing could have been finer than the seventh number, Max Spicker's "Hymn to the Madonna," by the club and Mrs. Kelsey, and displaying both at their best.—Toledo Press.

Rubinstein and College of Music.

WASHINGTON, D. C., March 31, 1906.

Arthur Rubinstein, in recital yesterday afternoon, under the auspices of the Washington College of Music, achieved as great a success as at his recent appearance with the Philadelphia Orchestra. The young pianist electrified the audience. The house was crowded to the doors. Rubinstein had innumerable recalls. His program follows:

Toccata and Fugue, D minor.....Bach-Tausig
Sonata, B minor.....Chopin
Two Phantasies.....Schumann
Rhapsodie, G minor.....Brahms
Capriccio, B minor.....Brahms
Ballade, A flat.....Chopin
Two Preludes.....Chopin
Tarantelle.....Chopin
Polonaise.....Chopin
Mephisto Valse.....Liszt

Encouraged by the patronage yesterday, Mr. Wrightson announces recitals next year by Nordica, Rosenthal and Ysaye, at popular prices for students of music.

F. E. T.

Lhevinne Resigns.

Josef Lhevinne, the Russian pianist, has resigned his professorship at the Moscow Conservatory and will undertake an extensive recital tour in America next season, beginning in October.

BUFFALO.

BUFFALO, March 30, 1906.

A notable organ recital attracted a vast audience to Convention Hall last Sunday afternoon. William J. Gompf, at the organ, had the assistance of Harry Cumpson, pianist, and a local singer. The brilliant program included Mendelssohn's overture to "Ruy Blas," "Pastorale," in E flat major, by Guilman; Saint-Saëns' "Allegro Appassionata," arranged for organ and piano (splendidly played); the Liebestod from "Tristan and Isolde," arranged by Archer Gibson; "Heimweh," by Reynolds, and Lemaire's arrangement of Elgar's "Pomp and Circumstance."

Mrs. Hooker possesses a voice of rare quality, a mezzo-contralto. She sings impressively, with a depth of religious fervor most convincing. Before coming to Buffalo the Recitalists gave two concerts at the home of Mrs. Chauncey Woodworth, East avenue. The programs offered included many fine songs not given here, for the Recitalists have a very extensive repertoire, and their versatility makes their work very popular. The wish has been expressed that the Recitalists might be heard in Buffalo very soon and very often.

Sol Marcossou, of Cleveland, Ohio, gave a violin recital lately at the Halstead School of Music, Lockport, N. Y., assisted by Eleanor Holman, soprano, of Buffalo.

Another concert was given at Grace Church Parish House, Lockport, N. Y. The participants were Rudolf von Liebig and his daughter Allene, pianists; Eleanor Holman, soprano, and Gilbert Penn, basso. The accompanists were Arthur Poole and Harland Smith. The program was varied. Piano selections: Saint-Saëns, Chopin, Sinding and Moszkowski; vocal selections from "The Queen of Sheba" and "The Creation," with songs of a secular character by Clayton Johns and Van der Stucken.

Miss Holman goes soon to Hamilton, and later to Rochester, to assume the position of solo soprano in the Brick Church, always noted for its exceptionally good music.

Ada M. Gates, contralto, has resigned her position in the Lafayette Avenue Presbyterian Church, and will do no more church singing at present. Her work for fourteen years entitles her to a rest. Miss Gates is an Oscar Saenger pupil. She will devote some time to study, with a view to engaging in more recital work. She has a beautiful voice.

VIRGINIA KEENE.

Pupils of Dudley Buck, Jr.

The recital which was given Wednesday afternoon of last week by the pupils of Dudley Buck, Jr., in his Carnegie Hall studios, was in all respects a delightful entertainment. Those who took part in the recital were W. G. Bonneville, Marguerite Brooks, Edna Wildey, Hugh Williams and A. S. Farrell. The rooms were filled with friends of the successful teacher and his pupils. The singers were heard in a varied and altogether interesting program and their work was commendable in the highest degree. They disclosed their teacher's excellent method.

Reisenauer Farewell.

The program for the farewell (invitation) piano recital to be given by Reisenauer tonight at Mendelssohn Hall will be as follows:

Sonata, E major, op. 109.....Beethoven
Etudes Symphonie.....Schumann
Theme with Variations, Impromptu, op. 142, No. 3.....Schubert
Rondo Capriccioso, op. 14.....Mendelssohn
Fantasie, F minor, op. 49.....Chopin
Valse, A flat major, op. 64, No. 3.....Chopin
Etude, C sharp minor, op. 25, No. 7.....Chopin
Isolde's Liebestod.....Wagner-Liszt
Tannhäuser March.....Wagner-Liszt

Sweet Pupil Sings for Press Women.

Louis F. Haslanger, baritone, from the studio of George S. Sweet, sang Saturday of last week at the meeting of the Woman's Press Club at the Waldorf-Astoria. Mr. Haslanger's numbers were "Morgen," by Richard Strauss; "O That We Two Were Maying," by Oley Speaks, and songs by Ruckauf, Squire and Lane.

Kneisel Program.

The sixth and last concert of the Kneisel Quartet for this season will take place Tuesday, April 10, at Mendelssohn Hall. Rudolf Ganz will be the assisting pianist. The scheduled program is to be as follows: Quartet in C minor, Brahms; piano quartet, A major, Chausson, and quartet in G minor, Grieg.

The Teatro Verdi, in Padua, produced Abbate's "Matedad" and Pacchierotti's "Albatross," but neither work won more than moderate favor.

PHILADELPHIA.

PHILADELPHIA, Pa., April 2, 1906.

C. Stanley Mackey, recently elected conductor of the Municipal Band, is one of Philadelphia's most progressive, talented and energetic musicians. Mr. Mackey has been with the Philadelphia Orchestra during the last two seasons as tuba. He has traveled with Sousa, making the European tournee with him; was with Duss during his engagement at the St. Nicholas Garden, in New York city, and was a member of the World's Fair Orchestra. The Municipal Band was organized about ten years ago and is sustained by a public, or general, fund, a yearly appropriation of \$15,000. The membership is the regulation forty-five members, all either American born or naturalized American, and voters of six years' residence in this country. On May 28 the first concert will be given, and continuing during fifteen weeks the band will play nightly. Mr. Mackey was one of the highest bidders for the conductorship, but was unanimously elected.

The third public concert of the Chaminade Club, Helen Pulaski director, was given on Wednesday evening, at Grif-fith Hall. This club of instrumentalists and vocalists, numbering about forty-five young women, has established a reputation that has made them extremely popular. The program presented Wednesday evening was a varied and interesting one, containing solos and the "Saint-Saëns Night," scored for woman's chorus, orchestra, soprano solo and flute obligato. Lotta Garrison was the soprano soloist and A. Rodeman flutist.

William Happich, the young Austrian violinist, who appeared earlier in the season in a violin recital, is also the organizer of a quartet, composed of the following talent: William Happich, first violin; Louis Clermont, second violin; Frederick Hoffman, viola; Emile Simon, 'cello. These young men do some very creditable work, and will be heard in a series of chamber music concerts next season.

A. Roderman, solo flutist of the Philadelphia Orchestra, has joined "Innes and His Band" for the spring tour. The band consists of sixty players and will be accompanied by several notable soloists, Mr. Roderman among them.

The choir of the First Baptist Church, under the direction of Frederick Marson, organist, will sing Gaul's "Passion" music on Good Friday. An excellent program is arranged for Easter, including Sullivan's "Light of the World."

A very appreciative and sympathetic audience greeted Mary W. Dickey at her recital on Saturday, March 31, at the Orpheus Club rooms. Among the numbers played by this young and talented student were "Fantasie Caprice," Vieuxtemps; "Ciaccona," Bach; prelude E major (from sonata), Bach; nocturne, Chopin-Sarasate; "Hungarian Dance," Brahms-Joachim.

On Thursday afternoon, March 29, the following artists will unite in an informal musicale to be given at the residence of Henry Gordon Thunder. Mrs. Samuel W. Cooper, soprano; Mrs. J. O. Powers, pianist; George Dundas, tenor.

The Fadette Orchestra, Caroline B. Nichols, conductor, appeared at a charity entertainment at the Bellevue-Stratford on Thursday afternoon, March 29. Their spirited playing met with great applause and many encores. The orchestra numbers twenty-two women, all American born.

Following are the programs for the two remaining Hahn Quartet concerts, at the Acorn Club rooms, at 3:30 o'clock:

MARCH 31.
Quartet, G major Mozart
Sonata, for Violin and Piano Grieg
Quartet, Kayser Variations Haydn
Theme and Variations Foote
Molto Lento, from Spaarenmusik, op. 17, No. 2, Quartet, Rubinstein
Romanze, from Quartet, op. 27 Grieg

APRIL 9.
Quartet, D minor Haydn
Three Russian Folksongs Glinka
Duets, for two Violins and Piano Godard
Interludium, in Modo Antico Glazounow
Quintet, for Piano and Strings Schumann

On Sunday evening, April 1, the choir of St. John's Roman Catholic Church, Thirteenth and Chestnut streets, gave Rossini's "Stabat Mater," with the regular chorus of sixty voices augmented, for the occasion. Camille W. Zeckwer, the organist and director, is a most conscientious and competent choirmaster, and the work done by this choir compares most favorably with all other choral bodies in Philadelphia.

The Netherlands Trio is the name of a new musical organization, formed on conjunction with Agnes Thomson Neely, as soprano soloist. The trio consists of Julius Leefson, pianist; John Grolle, violinist, and Emile Simon, 'cellist. They have adopted the name of the country of

their birth and education. Mr. Leefson and Mr. Simon have but recently come to this country. Mr. Grolle was formerly first violinist of the Philadelphia Orchestra and is now the concert master of the Ocean Grove Festival Orchestra. The trio will give a concert the end of this season, and a series of five concerts early next winter. Mrs. Neely will be the soloist at all the concerts of this organization.

The Two Morning Musicales, given by Charlton Lewis Murphy, at the Acorn Club, have been, both from an artistic and educational point of view, worthy of more than passing notice. Compositions of the pre-classic period, and of the contemporary school, have been introduced to the audiences in the form of "novelties." It being many years since some of the older compositions have been played here, and the first time for the appearance of some of the contemporary works.

The complete programs follow:

MARCH 27.
Sonata, E minor, for Violin, with Figured Bass Bach
Adagio Corelli
Allemande Corelli
Musette Felice Giardini
Gigue Felice Giardini
Sonata, A major, for Violin, with Figured Bass Handel
Sonata, The Devil's Trill, for Violin, with Figured Bass, arranged by Fritz Kreisler Tartini
APRIL 3.
Sonata, A major, op. 13 (composed 1878) Faure
Mr. Addicks and Mr. Murphy.
Romanze, E minor Christian Sinding
Berceuse Cui
Introduction et Humoresque, op. 25 (new) D'Ambrosio
Mr. Murphy.
Scene II, E major, op. 61 (composed 1900) Schütt
Mr. Murphy and Mr. Addicks.

The Philadelphia delegates for the National Convention of the Musical Union, A. F. O. M., to be held on May 21, at Boston, are H. M. Staton, E. D. Baela, George D. Woodill. Among the many issues of interest and importance expected to present themselves for discussion is the vote on universal membership. It is a fact of more or less significance that the Philadelphia union is the third in size in the United States.

Henry Hindermeyer, tenor, pupil of Warren Shaw, is engaged for the West Side Collegiate Church, New York City. Mr. Hindermeyer formerly sang in the Cathedral of Philadelphia.

Season 1906-7

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THE GREAT AUSTRIAN PIANIST

DIRECTION:

HENRY WOLFSOHN

WEBER PIANO USED

A more than interesting personality in Philadelphia's musical life is Adam Seibel, of the publishing firm of Seibel & Lehman, 1022 Arch street. Mr. Seibel has been blind since infancy through an accident in the application of an eye wash. But notwithstanding this affliction, he has been an organist over thirty years, having just resigned from the McDowell Presbyterian Church, where for twenty-six consecutive years he had charge of the music and presided at the organ. As a composer, Mr. Seibel has written much sacred music. "The Nativity," a Christmas cantata, has met with the most flattering recognition throughout the United States. It was a feature at Ocean Grove last year, under the direction of Tali Ezen Morgan.

Frederic Peakes announces two recitals, to be given by his pupils at the Orpheus Rooms, on Wednesday, April 4, and Wednesday, April 11, at 3.30 p. m.

A. G. KAESMANN.

Douglas Boxall Tours the South.

Douglas Boxall, the distinguished English pianist, who has recently joined forces with the artists of the Cincinnati Conservatory of Music, has just returned from a triumphant concert tour in the South, where he made a deep impression on the hospitable inhabitants, and the music lovers south of the Mason and Dixon line. The tour included Nashville, Tenn.; Jackson, Miss., Columbia, S. C.; Glasgow, Ky., Lexington, Ky., and other cities. Everywhere Mr. Boxall was showered with much social attention, and his artistic success was most emphatic, as the following press notices will testify:

Another great success was scored by the Music Teachers' Association in their selection of Douglas Boxall, who made his first appearance before a Nashville audience at Watkins Hall last night, and who succeeded in a remarkable way in convincing them of his high aims in the realm of piano playing. He possesses an unusual degree of poetic temperament, making him a master of the romantic school; his technique is quite extraordinary, enabling him to play the most stupendous passages with absolute ease, and producing in the softer scale and arpeggio passages a delicacy of tone that was particularly fascinating. His program was a little unusual, but was evidently the result of much careful thought.

In the B flat minor sonata of Chopin, Mr. Boxall was at his best; his rendering of the well known "Funeral March" being magnificent. In it he produced a wonderful depth and sonority of tone, attaining a climax that was overwhelming and arousing the audience to a great degree of enthusiasm. The remainder of the program was devoted to Liszt's compositions and transcriptions. This style of music is particularly adapted to Mr. Boxall's brilliant and clear cut technique and temperament. His rendering of the well known "Chant Polonoise" was particularly pleasing. By a strange coincidence Mr. Boxall played the same encore that Harold Bauer played at his recital last month, an etude by Poldini.

The following is the program:

Phantasia, C major, op. 15.....	Schubert
Thirteen Dances	Schubert
Sonata, B flat minor.....	Chopin
Meine Freuden (Transcribed by Liszt).....	Chopin
Madchen Wunsch (Transcribed by Liszt).....	Chopin
Etude, A minor, op. 25, No. 11.....	Chopin
Etude de Concert, F minor.....	Liszt
Consolation, E major	Liszt
Rhapsodie Espagnole	Liszt

—Nashville Banner, February 9, 1906.

On Thursday evening assembled Glasgow's select and appreciative audience to listen to the piano playing of Douglas Boxall. From first to last of his program the audience listened spellbound to his marvelous playing. His wonderful technique seemed to recognize no difficulties, the most intricate passages being played with such ease as to give his hearers no thought of the mechanism of his art. Thus

a really great artist reveals himself when the interpretation becomes all and the means thereto nothing. In the progress from group to group of his numbers the enthusiasm of his audience increased till at its close many who had heard Paderewski, De Pachman and other of the great living pianists, declared Mr. Boxall to be their equal, if not superior.—Glasgow, Ky., Times, February 8, 1906.

For all those who attended the piano recital last evening the name of Douglas Boxall will always be associated with one of the most brilliant musical events that has been enjoyed here in many a day, and should the great pianist ever visit the city again a hall the size of the Auditorium would doubtless be far insufficient to accommodate the crowd that last night's audience, acting as "advance agent," would secure for him.

The perfection of beauty—no matter in what branch of art—appeals to everybody, and when an entire audience of promiscuous ages and conditions of mind sit in perfect silence before an artist the criticism is forceful and the artist's rank in the first class is established. Under such a spell did Mr. Boxall's art hold the audience last evening. The program was high classed, artistic and thoroughly satisfying—a satisfactory proof of his all conquering technique, his versatility in interpretation and tone coloring. He plays with a fire and an enthusiasm which quickly imparts itself to the audience and brings storms of applause after each number. Although he possesses strength that makes the piano roar in the climaxes, he never loses the air of dignity and refinement, and throughout everything he does his intellectuality is evident. Never, however, does it overshadow or chill the warmth of his artistic insight, for he never loses a touch of poetry or a bit of melody, no matter how far out of reach it may be beneath a current of outer notes and figures. The adagio movement from Schubert's "Wanderer" fantasia, the "Madchen's Wunch" (Chopin-Liszt) and Liszt's "Consolation" were dreams of tonal beauty. The Chopin etude in A minor (often known with vivid descriptiveness as the "Winter Wind" etude) was one of the most brilliant numbers, and the audience were almost uproarious in their applause. With the last number, the "Rhapsodie Espagnole," which gave the climax as a technical test, the entire audience remained seated until Mr. Boxall came out a number of times and bowed his appreciative acknowledgement of their enthusiasm.—Columbia (S. C.) State, February 13, 1906.

The Jackson (Miss.) Evening News of February 11, in great enthusiasm speaks of Douglas Boxall as one of the most finished pianists in the world.—Evening News, Jackson, Miss., February 11, 1906.

Douglas Boxall, of Cincinnati, at Curry Hall.—Douglas Boxall gave a recital of piano music, rare in interpretation and interest. The critics present wondered at his marvelous power of interpretation, touch and execution, and some likened him to Paderewski.—Leader, Lexington, Ky., February 25, 1906.

Recital of Modern Songs.

Margaret Goetz gave the second recital of her historical series at her Carnegie Hall studios last Thursday afternoon. She had the assistance of Mr. and Mrs. Theodore Van York and G. L. Moore. Mrs. Van York sang with her usual charm and musicianly intelligence and was obliged to add several encores. Mr. Van York, slightly indisposed, showed in songs and duet how art may triumph over illness, for his Strauss and Brahms were most artistic. Miss Goetz sang some new and interesting German songs. The "Nachtgebet" of Von Fielitz and "Sonnenchein" of Augusta Cottlow were especially well received. G. L. Moore sang artistically, Ruth Savage and Willis Alling played accompaniments. The last recital of the series, "Folk Songs of Different Nations," will take place Wednesday, April 11.

Janpolski Has Recovered.

J. E. Francke has announced that Albert Janpolski has entirely recovered from the severe illness that necessitated cancellation of his March dates. The baritone will be able now to fill all engagements booked for him.

INTERVIEW WITH BLOOMFIELD-ZEISLER.

CHICAGO, April 1, 1906.

Mme. Fannie Bloomfield Zeisler, who a few months ago suffered a nervous collapse, has entirely recovered. She returned to Chicago last week from Colorado Springs, where she spent five weeks. She looks the picture of health and is her old, bright, brilliant self again. Seen by a representative of THE MUSICAL COURIER, Mme. Bloomfield Zeisler said in substance as follows:

I have just returned from Colorado Springs, where I spent the last five weeks. Louis R. Ehrlich, formerly of that city, but now of New York, an intimate friend of ours, had placed his beautiful homestead at my disposal. It is a large and most convenient house, finely furnished and full of magnificent oil paintings and other art treasures, surrounded by beautiful grounds with fine old trees. Half a dozen miles to the west are the Rocky Mountains, with the snow capped Pike's Peak in plain sight. Although it was severely cold at times, the sun shone brightly almost continuously and I could spend an average of four or five hours per day out of doors, breathing the delicious air of that most salubrious climate, walking, driving or playing croquet. For an average of two to three hours each day I practiced on the beautiful grand piano which the Steinways had sent me. I had with me my oldest son, Leonard, who had overworked himself at college and badly needed rest, and Susan Wills, a professional nurse, a cultured and most cheerful young woman, to whom I have become much attached since a few years ago she attended my husband most faithfully during a long and dangerous sickness. She gave me light massage treatments, kept house for us, and for the rest was a pleasant and devoted companion. It was under such favorable conditions that I found rest for my overwrought nerves and have completely recovered from what my physicians had declared to be a case of nervous prostration. I have gained in weight, my appetite is good, I sleep well, and I may say that I have never felt better in my life. The condition of my eyes is also much improved, and while I will have to leave reading and writing alone for the rest of my life, somebody else can and will do that for me, and my oculist assures me that my eyes will not grow worse, if I confine their use to what is necessary for the pursuit of my professional work. My "concentrated blues" of some months ago have given way to cheerfulness, courage and hope for the future. I have begun to study new repertory for the next season and have authorized my manager to book engagements for my tournee the coming fall and winter.

I was told recently of the sensation which I unwittingly created by the rather extended "constitutional" which I took on the morning of February 12. My own sensation on learning of the character and extent of the newspaper contents was a mixture of pain and amusement; pain over the notoriety given to affairs of my private life and amusement over the ridiculous exaggerations or inventions written by some imaginative reporters. I never was out of my mind for one second. I never for one moment had the remotest idea of committing suicide. I knew all the time where I was and what I was doing. I was not and did not believe that I was in danger of going blind. The simple truth is this: Following a severe illness in November which impoverished my blood and left my body in a weakened condition, I suffered about the middle of De-

"Sousa is still the favorite. At Pabst Theatre, last night, his brilliant concert literally packed the house, with nearly a thousand people turned away."—Milwaukee Free Press, March 13, 1906.

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AT

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At 8.30

SOLOISTS:

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MR. ROSS MILLHOUSE,

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ember a hemorrhage in the retina of one of my eyes. My oculist, Dr. E. F. Snyder, after a careful examination, told me that not only were my eyes in a momentarily very bad condition, but that the progressive myopia from which I had been suffering for fifteen years had increased at an abnormal rate during the year since he had last examined me. He insisted that I must absolutely desist from using my eyes for some weeks, and that even after this period I would have to use my eyesight for the rest of my life with great economy; that I would have to give up reading and writing forever, except a limited amount of reading music, and that I must lead more of an outdoor life. The immediate consequence of this advice was that I canceled the twenty-five engagements for recitals and appearances with the symphony orchestras of all the principal cities which I was to fill, beginning the middle of February. But that alone was of comparatively little importance. Having been for twenty-five years an inveterate reader of the best in English, German and French literature, having loved to help my boys with their studies, having derived great pleasure from the hobby of pursuing mathematics, I realized that henceforth I was to be excluded from these and many other things. Inclining somewhat to pessimism, I feared that the doctor was not telling me the whole truth and that I might have to give up my profession also. The shock of this discovery in my then weakened physical condition threw me into nervous prostration. The middle of January I went for a rest cure to the North Shore Health Resort at Winnetka. I came home from there on February 7. The stay at Winnetka had done me a great deal of good. Still there were moments and hours of depression and discouragement. In such a mood I found myself on that fateful morning of February 12.

My future looked rather black to me. I wanted to think. I wanted to be alone. The day was beautiful, sunny and crisp. I dressed and left the house. I did not intend to leave unnoticed. But I was glad when nobody noticed me, because otherwise some member of my family might have insisted on going with me, while I longed to be alone. I walked south on Woodlawn avenue as far as it goes, then went to Cottage Grove avenue, then south for a long distance, then east and then north to Fifty-seventh street and then home. I walked without stopping. As I had no watch with me I had no idea how long I was gone from home. I did not realize that I was causing anxiety to my family. It is characteristic that while the police were supposed to be looking for me I did not meet a single policeman during my seven hours' walk. As I approached my home my husband and my boys ran toward me. My husband asked: "Where were you?" I answered, "Walking," and was about to explain, when the youngest boy innocently said: "Papa, you must let the police know not to look for mama any longer." Only then did I realize the alarm my people had felt for me, but also began to fear that I had become the subject of newspaper gossip. I was mortified. I was stunned as by a physical blow. Mechanically I went to bed. I wanted to talk, but was speechless for hours. I was fatigued and hungry, but I could not eat. I buried my face in my hands and cried for hours. At last toward evening I regained my mental equilibrium, but was physically ill for several days. Then I prepared for my trip to Colorado and left the following week. It is now all like a nightmare. My general health is entirely satisfactory. I have become reconciled to the necessity of using my eyes sparingly. I have discovered that life has an abundance of charms left. I still have my husband, my children, good friends, my lovely home and my music. And while I have to give up some things that were dear to me, the law of compensation is sure to work itself out in my case as it usually does in others also.

Thousands of letters have come to me and my husband from friends, acquaintances and utter strangers in all parts of the world during these last weeks, tendering sympathy and offering advice. It is physically impossible to answer all these messages, but I desire to express my deepest gratitude for them through THE MUSICAL COURIER.

New Publications.

James Huneker has dashed off another interesting book of what may be called his cycle, this one named "Visionaries," and it would be a pleasure to review it, but the publishers do not advertise it in these columns and the ethics of this paper do not permit the sale through its pages of merchandise at the expense of its advertisers.

That has been one of the standard rules of this paper, viz., not to utilize the money received from advertisers to push the merchandise of non-advertisers, and the rule is accepted in the general conduct of all the large daily papers the world over. It is an honest rule, and, if carried to its logical finale, it would have, as in the past, prevented disagreeable conjunctures as it must prevent them when it is adhered to. Meantime Mr. Huneker's book full of musical moments should be in the hands of musical people most of whom can only know of its existence through these columns.

Mr. and Mrs. S. T. Drigg's Musicales.

In the honor of their three sons, who are cadets at the New York Military Academy, at Cornwall-on-the-Hudson, Mr. and Mrs. Spencer Turner Driggs, of 243 West 102d street, gave a musicale Friday night of last week. Spencer B. Driggs and his younger brothers, Masters Cornelius and Robert, found that a surprise had been planned for them on their arrival home to spend the brief spring vacation. Friends of the young Driggses were among the guests, and a number of the artists who contributed the musical program also belonged to the younger generation. The artists were Daniel Visanska, violinist; Robert Thrane, 'cellist; Simon Buchhalter, Julian Pascal and Gustav L. Becker, pianists; Elizabeth Schaub and Effie Stewart, sopranos; Paul Dufault, tenor, and Edward Lankow, basso.

Mr. Buchhalter played some Bach and Brahms selections nobly. Mr. Becker played one of his own interesting compositions. Mr. Pascal performed the stirring Chopin polonaise in A flat. Mr. Visanska added three favorites from his repertory. Mr. Thrane, accompanied at the piano by Mrs. Thrane, played two charming works.

Miss Stewart sang two superb French songs. Mrs. Schaub, accompanied by her teacher, Joseph Pizzarello, sang Weil's "Spring Song" and two other brilliant songs. Mr. Dufault sang a French song in manuscript and D'Hardelot's impassioned song, "Because." Mr. Lankow's numbers included an aria from "The Magic Flute" and "I Know a Lovely Garden," by d'Hardelot.

Among the guests present and invited were Mr. and Mrs. J. W. Lindau, Greensboro, N. C.; Mr. and Mrs. William Streety Jessup, Marguerite Wheeler, Mrs. S. W. Frame, Dorothy Frame, J. Arthur Bramwell, Mr. and Mrs. Charles Sumner Havens, Mr. and Mrs. Albert Crutchfield Fields, Mr. and Mrs. Robert I. Katz, F. Wright, Mrs. A. Calhoun, Mr. Dechne, Miss Gibbs, William Nicholson, Dr. E. Styles Potter, Florence Dalzell Levison, the Misses Driggs, Miss Harrison, Dr. and Mrs. Hiram Driggs, Miss Ripley, Morris Driggs, Mrs. Fitzhugh W. Haensel, Mr. and Mrs. Carl V. Lachmund, Mrs. Leonard Liebling, Mrs. Beckman, Mrs. Wm. Geppert, Mrs. Carter, Mrs. Nicolisco, Robt. J. Phair, W. Spencer Jones, Otto Frederick Mehl, John Weston, Miss Schneider, Mrs. Fowler, Mrs. Thiers, Mr. and Mrs. Max Jagerhuber, Miss Jagerhuber, William C. Carl and Miss Carl, Miss H. B. Berger, Mrs. H. Temple, Nana B. Sigourney, Marguerite Storm, Mr. and Mrs. Victor Thrane, New Orleans, La., and Mrs. F. W. Riesberg.

Powers Pupils' Musicales.

The last of the series of pupils' musicales was given Wednesday last at Mr. Powers' Carnegie Hall studios to a crowded, delighted audience. Each singer was well received and showed the same tone placement and finish in the careful training. The participants were S. Lena Bass, Plainfield, N. J.; Ada Ethelyn West, Roselle, N. J.; Katherine Johnson, Colorado Springs, Col.; Collier Woodall, Nashville, Tenn.; Christine Liggett, Rahway, N. J.; Lois Osborn, Indianapolis, Ind., and Caroline Miller Lumsden, Birmingham, Ala.

The closing recitals by advanced pupils will begin on Wednesday, April 4. Esther Darnall, mezzo-soprano, Kansas City, Mo.; April 11, Florence Crosby Cooke, contralto, Hartford, Conn.; April 14, Gertrude Tryon, soprano, New York city; April 18, Grace Leard, soprano, Springfield, Mo.; April 21, W. W. White, tenor, Boston, Mass.; April 25, Margaret Northrup, soprano, Kansas City, Mo.; April 28, Reed Miller, tenor, New York city; May 5, Mr. Powers, assisted by Mrs. Dick, New York city.

Invitations may be obtained from Mr. Powers on application.

ATLANTA.

ATLANTA, Ga., March 30, 1906.

Emma Terry Pollock has returned from her tour to Cuba and Florida. While at Palm Beach Miss Pollock sang at the residence of Mr. and Mrs. Flagler and also before the Fortnightly Club. One song with which Miss Pollock charmed her audiences, "The Song of the Lark," is a favorite here. The words are by Colonel Jones, of Atlanta, and the music is by Miss Furlow Anderson.

A unique event of March 30 was a music debate at Evelyn Jackson's School of Music. The subject was, "Resolved, That Mendelssohn's Life Was a Greater Blessing to the World Than Schubert's."

Several of the piano pupils of Marshall Helms, assisted by Louise Dibble, gave an interesting recital at the residence of Dr. Cronk on Friday evening.

Vera Michelena sang at the Grand Opera House on the evenings of March 26 and 27. Her rich soprano voice was much enjoyed by her hearers.

Mr. and Mrs. Frank Pearson arranged a musicale in honor of Mrs. Selwyn A. Brant, the guest of Mrs. Henry De Give, for Saturday evening. The program was contributed by Miss Westmoreland and the host and hostess.

A recital was given on the evening of March 27 at the Woman's Club rooms, in the Grand Opera House Building. The musical part of the program was furnished by Mary Smith, contralto; David Silverman, violinist; Bertha Curtis, violinist; Mr. Marston, cornetist, and Ruth Rogers, pianist.

A musical entertainment was given on the evening of March 24 by the Ladies' Auxiliary to the B. of R. T. H. C.

Eleanor Everest Freer's Compositions.

The public is becoming acquainted with the works of the American composer, Eleanor Everest Freer, for as they issue from the press there is no lack of soloists to sing and play them. She recently sent the Manuscript Society of New York a bundle containing her own manuscript of op. 9, an original manuscript set of songs dedicated to her by Benjamin Godard, George Chadwick and Wilson G. Smith, and some songs sent her previous to her marriage, with autographs of such noted composers as Bemberg, Massenet, Foote, Falkenberg and Locflier. Probably one of the best known songs by an American composer is Wilson G. Smith's "If I But Knew," which is dedicated to Eleanor Everest Freer. The op. 9, a set of four songs, is just from the press. The magazine Events prints over a page regarding Mrs. Freer and her doings, with a fine half tone cut, and among social items appears this:

A green oasis in the dull Lenten season was Mrs. Archibald Freer's musicale on Monday last—an impromptu affair in honor of her friend, Miss Felicia Graves, of Paris, who is staying in town now. Miss Graves, who has lived for twenty years in Paris, where she has established a truly wonderful salon, frequented by the chief of the literati and artists of gay Paris. A wonderfully fascinating creature she is, too, with rich auburn hair and amber eyes.

As for Mrs. Freer, she was eloquently happy and sang several of her own compositions amid great applause.

Albert Spalding's Florence Concert.

(By Cable.)

LONDON, March 29, 1906.

Albert Spalding's Florence concert a triumph. House sold out in advance.

A second cablegram which followed said that Albert Spalding, the young American violinist, has scored a great success in his concert at Florence, Italy. Mr. Spalding was assisted by the great composer, Saint-Saëns, who conducted the orchestra and also the piano part of his sonata for violin and piano with Mr. Spalding. It was largely attended by music lovers and society folk of Florence, who showed great enthusiasm for young Spalding's playing.

Jessie Shay in Recital and Concert.

Jessie Shay closed her March engagements by playing for the Fortnightly Club, of Rockville Centre, L. I., on Monday of last week. The talented pianist opened April with a recital in Philadelphia last Monday evening.

ALEXANDER PETSCHNIKOFF

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HENRY WOLFSOHN'S Management

GREATER NEW YORK.

New York, April 4, 1906.

J. Christopher Marks and Mrs. Marks gave their sixth musical reception last Thursday evening, March 29, at their residence studio, 154 East Forty-sixth street. As organist and choirmaster of the Church of the Heavenly Rest Mr. Marks' position is one of dignity and musical importance, and in the fast passing season these musical receptions have done much to spread his name, which is the best possible capital. As a composer he is well known, his works being in the catalogues of the leading publishers. Those taking part in the musicale were: The Marquisee Ladies' String Quartet, composed of Anita Marquisee, Louise F. Gignoux, Augusta Gilhue and Florence Fletcher. They played Gillet's "Top" and Tschaiowsky's celebrated Andante in B flat especially well. Ethel Main (a pupil of Mr. Marks) has a fine voice, and Robin Ellis recited some serious and comic things with success. Jule Layton's deep contralto was heard to special advantage in a classic aria by Rossi and in "Doreen." May Nevin Smith's share in the program consisted in the singing of the Garden scene from "Faust," which was an important and hugely appreciated (because artistic) number. Seldom has the artist sung so well, with entire vocal mastery, full of dramatic impulse, so that rousing applause forced her to sing as encore Haydn's "My Mother Bids Me Bind My Hair." She was greatly aided by the sympathetic piano accompaniment played by Fanny Spencer. Tenor J. Lester Janeski sang a romance, by Braga, with fine style; his robust voice, true and expressive, his style that of the full poised artist. He must have been gratified by the tokens of admiration so vigorously expressed. Mr. Marks played the accompaniments. Social features followed under Mrs. Marks' skilled direction.

J. Henry Kowalski gave another studio recital March 29, two young singers sharing the program, Minna Hurst and George H. Gilso, both of whom have studied with him only this season. Mr. Kowalski's activities in Philadelphia and New Jersey consume most of his time, but his New York class has developed in gratifying fashion. Miss Hurst has a pretty soprano voice, and she sings musically and with clear enunciation. Mr. Gilso has a voice well worth developing, of good quality and range; his best effort was in Martin's "Penitence." Together they sang Pinsuti's "Amore" and "Nearest and Dearest," by Caracciolo. Mr. Kowalski played accompaniments with style and finish.

Etelka De Vida, soprano, late member of the personnel of the Hungarian Opera House of Budapest, and Henrietta Kiraly, solo pianist, gave a concert in the Myrtle Room, Waldorf-Astoria Hotel, last Wednesday. The former sang selections from operas such as "Der Freischütz," "Oberon," "Tannhäuser," "Lohengrin," "The Flying Dutchman" and excerpts from Erkel's Hungarian opera, "Hunyady Laszlo." She has a voice of dramatic power and sentiment, but was not in good vocal condition. The pianist played pieces by Chopin, Mendelssohn, Liszt and Max Lebegott played the accompaniments well.

Elizabeth K. Patterson's studio musicale was a pleasant affair, Marion des Marets, soprano, and Marion Kleiner, mezzo, taking part. Miss Des Marets sang "Come Unto Him," Mozart's "Lullaby" and Nevin's "The Woodpecker," and Miss Kleiner sang "Jerusalem, Thou That Killest," Schubert's "Du bist die Ruh," and Schumann's "Volkslied." Both young women have very promising voices and showed that they are under the instruction of a skilled teacher. At the close Miss Patterson sang several numbers, viz., Gounod's "Ave Maria," and songs by Gretry, Nevin, Biondini and Liza Lehmann. She has many souvenirs of her artistic association with Santley, in whose company she sang in England; with the Marchesi, and flattering press notices from England, France, Denmark, Germany and the United States. Miss Patterson is at home Mondays from 4 to 6, at 14 West Eighty-fourth street.

Amy Grant's Saturday afternoon attracted, as usual, many people interested in her beautiful personality and the varied programs she presents, usually made up of recitations and cantillations by herself, and impromptu musical contributions by guests. This afternoon she recited "The Quaker," music by Adams; "The Witches' Song," music by Schillings, and some dainty things which were full of

humor and archness. Her gift of being the personification of that which she recites is the secret of her effect. Miss Acken at the piano played the subdued accompanying music. Katherine Shippen played "The Brook" with a pretty effect, and Charles G. Stone, a Powers pupil with a fine baritone voice, sang to his own accompaniment songs serious and bright.

J. Warren Andrews gave an organ recital at the First Baptist Church, Brattleboro, Vt., Wednesday. He gave his fourth recital of this season in the Second Reformed Church of Hackensack, Gwilym Miles assisting, last week, and will go to Scranton, Pa., for one soon. His fifth organ recital, at the Church of the Divine Paternity, takes place tomorrow, at 4 o'clock, playing standard works by Bach, Lemaire, Meyerbeer, Dubois and Lux. Assisting vocal artists will be Estelle Harris, soprano; Florence La Selle Fiske, alto, and John Young, tenor. Easter day, April 15, Bullard's "The Resurrection," is to be sung by the choir.

Walter C. Gale gave the fourth in his series of organ recitals at the Broadway Tabernacle March 27, three works filling the hour, namely, Boellmann's "Gothic Suite," Guilman's "Pastorale" and "Canzona," and Julius Reubke's "XCIV Psalm." Yesterday the fifth recital took place, and April 10, at 4 o'clock, he plays the last recital, the program made up of works by Bach, Dethier, Fink, Saint-Saëns, Guilman and Wagner.

Leopold Stokowski, organist of St. Bartholomew's P. E. Church, played six numbers at his second recital, Frederick Wheeler, the recently engaged baritone of the choir, singing two numbers.

April 11, at 8.30 o'clock, the choir will assist in this program:

Prelude, Largo Handel
Processional Hymn, 102 Haasler
Psalm 51, Miserere Mei, Deus Stainer
Cantata, The Crucifixion Stainer
Postlude, Fugue, The Giant Bach

Berrick von Norden, tenor, sang a program of eleven songs and two arias at the Sunday musicale at Harvard Hall, Sunday last; Ward Stephens at the piano.

He has a voice of fine quality and knows how to use it. Among the songs were novelties, such as Hugo Wolf's "Verborgenheit," Hans Hermann's "Drei Wanderer," and John D. Beall's "April." May 1 Mr. Von Norden assumes the position of solo tenor at the Brick Presbyterian Church, East Orange, S. P. Warren, organist. Mr. Bispham gave a recital at Harvard Hall recently, at which an audience of 800 men gathered.

At the French Y. M. C. A., in the former Ethical Culture School, West Fifty-fourth street, a musical and literary entertainment took place Saturday last, the participants being Lucy Stephens, organist; L. B. Eckelmann, tenor; Alice Eckhardt, harpist; Edith Klussman, soprano; Frank Tindale, baritone; Elza Welfing, soprano; Georges Monod and M. O. Leseuer, recitations. Miss Eckhardt plays the harp well, with warmth and expression, and she has a pretty soprano voice.

Florence Mosher, pianist, and Emily Burbank, lecturer, have returned from Queen's College, Kingston, Ont., and the Balliol School, Utica, N. Y., where they gave lecture recitals on Polish music. Following are a few sentences only, selected from the column-long notices published in the papers of those cities:

All that Miss Burbank told illuminated the program. Miss Mosher's breadth of style and marvelous tone and technic were shown. * * * In the masterly playing of Chopin's A flat ballade she was at her best.—Daily British Whig, Kingston, Ont.

Miss Mosher held her audience spellbound by the power, tenderness and range of emotional feeling she displayed.—Kingston Daily News.

Miss Burbank, in a clear, consistent and thoroughly delightful manner, talked about the folk music. * * * She is an unusually interesting speaker. * * * Miss Mosher is a brilliant pianist. The most notable characteristic is her powerful strength of fingering; this, coupled with the expression and sentiment necessary enables her to meet every requirement. Her touch was delicate and beautiful in the lighter parts, and the combination of sweetness and strength was considered really wonderful. She was encored several times.—Utica Herald.

Without a doubt the musical treat of the season. * * * Miss Burbank was very interesting; she interpreted the words and feelings of the composer, while Miss Mosher delightfully gave expression to the musical compositions. Miss Mosher excelled in the Chopin selections. It was a treat to music lovers, and was thor-

oughly enjoyed. She is without doubt a pianist of brilliant ability.—Utica Observer.

Grace Corwin, one of the excellent pupils of Parsons Price, sang at the Hoadley Musical Society rehearsal, at Crosby Hall, Brooklyn, Millard's "Waiting." Mr. Staudinger played the violin obligato, and Mr. Couch the accompaniment, the combination making it one of the most attractive numbers of the evening. There was great demand for an encore, so Miss Corwin sang Lehmann's "If No One Ever Marries Me."

Henrietta Thaw played the banjo in a play given at the Frick residence, Fifty-first street and Fifth avenue last Friday, and appeared also in two pretty plays presented by young women, members of prominent families, for a charitable object. She has talent which, with steady application, will result in uncommon accomplishments.

E. Russell Sanborn, the brilliant organist, recently returned to Boston after some years spent in the Middle West, has taken a fine studio, and is having a pipe organ installed in it.

Alice Sovereign, the contralto, who has spent the last year as soloist in a Pittsburg church, returns to New York before May 1, assuming the position now occupied by Janet Spencer, at the Central Congregational Church, Brooklyn, N. Y.

J. I. Alexander, the Wilkesbarre organist, bandmaster and composer, has written and published a "Jubilee Te Deum," to be performed at the Wilkesbarre Centennial Jubilee and Old Home Week, May 10-12, 1906. It is scored for quartet and chorus, with solos and orchestral accompaniment. There are effective male and female quartets also, and some stirring climaxes.

Christine Adler, contralto, and H. L. Clauson, baritone, sang at the Professional Women's League, West Forty-fifth street, Monday afternoon, winning many plaudits.

Miss Abbott, who studies with Mary E. Scott, sang at a reception of the West End Women's Republican Club last week.

"Carmen" will be presented by the Drury Grand Opera Company, an entire week, in May, at the Fourteenth Street Theatre, Mme. Terrell in the title role, with Theodore Drury as Don José.

April 6, at 3 o'clock, Esther White will sing songs in her recital of "Old English Music," at the Hotel Buckingham, Mary Ogden White describing them.

Emma Carroll gives an informal musicale in Studio 112, Carnegie Hall, Saturday afternoon, April 7, 4 o'clock.

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NEW YORK COLLEGE OF MUSIC'S PROGRESS.

Under Hein and Fraemcke, Directors.

The New York College of Music, located at 128 and 130 East Fifty-eighth street, between Lexington and Park avenues, is the only building in New York city erected for the special purpose for which it is used. It has, therefore, certain improvements and original ideas not found in remodeled dwelling houses. In its twenty-eight years of existence it has never had a more successful season, some 530 students having been in attendance since September. The institution is steadily growing in favor by reason of the excellent faculty employed, and the advantages of instruction offered, such branches as harmony, sight singing, history of music and ensemble playing being taught without extra charge. There are, besides, many lectures, recitals and concerts given during the season for the benefit of the students.

Special features are the chamber music concerts given monthly at College Hall by members of the faculty. One of these concert will take place to-morrow evening. The attitude of great artists and musicians toward the College of Music is that of cordial regard and respect. Max Fiedler and Felix Weingartner appeared before the pupils during the passing season, when some of the distinguished guests' own works were performed by members of the faculty.

The yearly examinations will be held the first part of May, and testimonials, certificates, and diplomas will be conferred upon the students who have studied at the college at least two years, and are found proficient. These examinations are not compulsory and are conducted in private. The opening concert of the season was held at Carnegie Hall, October 20, 1905, and it was without doubt the most brilliant concert given by any school of music in this hall, attended by over 3,000 persons. The commencement concert by advanced students is planned for early in

June, at Mendelssohn Hall. A view of the college is shown here, and a combination picture of the directors, Carl Hein and August Fraemcke, adorns the front page.

Of the personality of the men now at the head of the institution not much has been written. Carl Hein was born in Rendsburg, Germany. In his early youth he showed great talent and love for music, so that his parents decided to send him to Hamburg to study at the celebrated conservatory. Mr. Hein studied piano, violoncello and theory under Carl Armbrust, Lee, Gowa, Graedener and Dr. Hugo

Riemann. It was at this celebrated institution where he became acquainted and linked an intimate friendship with August Fraemcke.

Owing to his success as a teacher, Mr. Hein gave up the solo playing and devoted his time and energies entirely to teaching. He was professor at the conservatory in Hamburg and member of the Philharmonic Society, and played under direction of Brahms, Rubinstein, Bülow. Since he came to America, in 1890, he has been connected with the New York German Conservatory of Music, of which he is now director. The success of his teaching testifies his capability and is a very satisfactory compensation for his retirement from concert work.

August Fraemcke is the son of a musician, born at Hamburg. He studied at the Hamburg Conservatory of Music, under Von Bernuth, Armbrust and Arnold Krug, and theory and composition under Dr. Hugo Riemann. Twice Mr. Fraemcke was honored with the Gossler Scholarship, and continued his studies at the Vienna Conservatory, where he completed the same under Prof. Anton Door (piano) and Robert Fuchs and Nepomuk Fuchs (composition). Being honored with the Beethoven prize and, when graduating, with the medal of the "Gesellschaft der Musikfreunde," Mr.

Fraemcke made a successful tour through Russia to the German frontier, Bosnia, Hungary, Austria, Italy, Greece, Sweden, Norway, Denmark, Turkey and Germany, winning laurels and honor wherever he appeared. He was granted the honor of playing before the King of Denmark, and was made the recipient of many valuable presents. During his stay in this country Mr. Fraemcke has been ranked not alone among the best artists on his instrument but also as one of the most successful teachers, which qualifies him exceptionally well to be at the head of an institution such as the New York College of Music.

American Institute of Applied Music.

Six young women, students at Vassar College, and selected from the classes of Miss Chittenden, who teaches there on stated days, united in a very pleasant affair at the Institute March 31. Those who played were Hilda Hammer, Marian Mills, Louise Hammond, Millie Pfetschinger, Isabel C. Bonell and Sarah B. Perry. Most of these played from memory, the program made up of modern works, by Saint-Saëns, Bargiel, Schumann, Neupert, MacDowell, Sinding, Schütt, Nicode and Vogrich, with one Beethoven piece. Varying degrees of talent and musical temperament were displayed, Miss Bonell perhaps the leader, though Miss Pfetschinger played musically. Tea was served from the handsome five-piece set recently presented Miss Chittenden by the authorities of Calvary Baptist Church, of which she was organist for nearly twenty-seven years, resigning only recently. A costly rug was another pleasant memento of her faithful service in the church. A chamber music recital was given at this school Monday by H. von Ende and his ensemble class, those taking part being Miss Chittenden, Alice Brown, May Gessler Daland, Miss von Romel, Aurelia B. Simons, Ethel Peckham, Messrs. Morrison, Snell, T. C. Dawson, Sam Kotler, H. von Ende and Hart Bugbee.

Hein and Fraemcke Conservatories Concerts.

A pupils' concert at the New York German Conservatory of Music, March 26, provided nine numbers, consisting of vocal, violin and piano solos, a trio for piano, violin and cello, and to close, the "Fingal's Cave" overture, played by the orchestra class. The solo and ensemble numbers were well done, each soloist showing increased confidence, and the playing of the orchestra, under Hjalmar von Dameck, was most excellent. Those who united in the very enjoyable evening, in the order of their appearance, were Misses B. Outwater, Emily Caesar, Lillian Wadsworth, Charlotte Moore, Adele Wimmer, Messrs. Stahl, Kneppeler, Mandel, Minderman, Arthur Schlobohm and Irvin Randolph.

The next pupils' concert is planned for April 18.

Tomorrow evening, at the New York College of Music, members of the faculty of the college give a recital of chamber music. Among the pieces scheduled are a sonata for piano and violin by Beethoven and the trio, op. 50, by Tchaikowsky, for piano, violin and cello. Both these institutions are controlled and directed by Carl Hein and August Fraemcke.

Grand Conservatory Moves.

The Grand Conservatory of Music, Dr. Ernst Eberhard director, has moved to 352 Central Park West (Eighth avenue), corner of Ninety-fifth street. The conservatory will be open all summer. An interesting announcement is that a leading Austrian maker of violins has donated a violin for prize competition, to be given to the winner at the annual commencement. Another maker has donated a fine cornet for the same purpose.

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CHICAGO.

CHICAGO, March 31, 1906.

The Thomas Orchestra's Final Concert.

The twenty-fourth and last program of the Thomas Orchestra was given this week in Orchestra Hall. The concert was, in every respect, a fitting climax to a season which has been distinguished for unexampled excellence and artistic interest. The series of concerts has demonstrated the wisdom manifested in the selection of Frederick A. Stock as conductor of the orchestra. This gifted musician has amply justified the expectations which were formed regarding him. He has kept the orchestra to the high level of excellence which it had attained under Theodore Thomas. He has selected his programs wisely and well, and he has interpreted them to the greatest possible advantage. Something of this realization was in the mind of the audience at this, the last concert, and upon his appearance to conduct the second half of the program, Mr. Stock received a most hearty demonstration of appreciation from the crowded house, and even the orchestra joined in a flourish on its own account. The concert comprised works which have long been familiar, but the marvelous excellence with which the works were performed compensated, if any compensation was needed, for the exclusion of novelty.

The overture to "Oberon," hackneyed as it is, was delightful. Stock's men put into the piece a verve and brilliance which was quite irresistible. Not less fine was the playing of Beethoven's A major symphony. As an interpreter of the Bonn master Mr. Stock has won some of his greatest triumphs. In the artistic restraint, reverent musicianship and imagination which are indispensable to the best interpretation of such works as these, our conductor has shown himself to be fully equipped. And these qualities were admirably set forth in his reading of the seventh symphony.

Of a different order was the extraordinary tone poem, "Thus Spake Zarathustra," by Richard Strauss. In this immensely complex and difficult work the orchestra performed a miracle of playing.

The soloist at the concert was Madame Gadschi. This artist covered herself with glory in her performance of the aria, "Ocean! Thou Mighty Monster," from "Oberon,"

and the closing scene from "Die Götterdämmerung." Both excerpts were sung with the fine dramatic power which Madame Gadschi's long stage experience naturally imparted to them. But above and beyond this, it was superb singing.

And so with the closing scene of "Die Götterdämmerung" there ensued the closing scene of the orchestra season. But whatever regrets we may have had for the old series were swallowed up in the anticipations aroused by a new one, of which a concert will be given every Friday and Saturday throughout April. Its first concert, next Friday, will bring forward Zudie Harris as soloist. Miss Harris will play her own concerto for piano.

The following program will be presented:

Overture, Der Freischütz.....Weber
Largo from New World Symphony.....Dvorak
Concerto, Piano.....Zudie Harris
Overture, Sakuntala.....Goldmark
Scene Religieuse, from Suite Les Erinnyes.....Massenet
Cello obligato by Bruno Steindel.

Heart Wounds.....Grieg
Spring.....Grieg
Overture, Tannhäuser.....Wagner

On Saturday evening the subjoined program will be played, Lois Adler being the soloist:

Overture, Merry Wives of Windsor.....Nicolai
Larghetto from Second Symphony.....Beethoven
Concerto, A minor, for Piano.....Grieg
Overture, Der Faule Hans.....Ritter
Traumerei.....Schumann
Spring Song.....Mendelssohn
Waltz, On the Beautiful Blue Danube.....Johann Strauss
Symphonic poem, Les Preludes.....Liszt

Charles W. Clark's Recital.

For something under two hours Charles W. Clark kept, last Sunday, a Music Hall audience under the spell of his beautiful art.

In this, his second Chicago recital, Clark deepened the impression which he made upon his first appearance, several weeks ago. At that time the singer made it evident that in the years of his absence abroad he had become an artist as well as a vocalist. When a singer has learned to let himself go, to make his song a moving drama of

love, or hate, or sorrow, or tenderness, he has acquired three-fourths of the whole art of singing, and that which remains to be learned is known to nearly every vocal student in the land. Of emotional expression Mr. Clark is clearly a master. He is moved by the music which he sings, and through his own convictions he convinces his audience. Handel's air, "Where'er You Walk," with which the program opened, did not take on its usual prosy and old fashioned sound as Clark sang it, and this is in itself a striking testimonial to the singer's abilities. For if, as we have been told, Handel treated singers with scant ceremony, singers have since taken terrible revenges.

Mendelssohn's song, "I Am a Roamer Bold," is one of those effusions which reconcile us to Mendelssohn's early decease; even Mr. Clark's fine singing of the number was unable to arouse any finer emotion than a sense of commiseration for its composer. Elgar's song, "After," a moving and imaginative expression of the pathos of things that have been and are beyond recall, was very beautifully interpreted by Mr. Clark, as also were two songs, "Oh, Death" and "Awakening," by Mrs. Mason, and two "Ei lu li" and an "Egyptian War Song," by Henry Hadley. The recitalist also sang a group of German songs, including Schumann's "Der Arme Peter" and "Ich grolle nicht"; "Der Standträger" of Bungert, and three Strauss songs, "Nachtgang," "Schlagende Herzen" and "Allerseelen." Of five French songs by Duparc, Marty, Hillier and Lalo, the "Toast" of Marty displayed the greatest brilliance. All, however, served to make manifest Mr. Clark's delightful vocalization and perfect enunciation. That these very desirable things were fully appreciated by the listeners was evident from the general enthusiasm which prevailed and which compelled Mr. Clark to sing many more numbers than were set down on his program.

A third and last recital is announced by Mr. Neumann, to take place April 15.

Josef Lhevinne's Recital.

A pianist of truly remarkable talent was disclosed in the recital given, on Thursday, in the Illinois Theatre, by Josef Lhevinne. We had been given much preliminary information regarding Mr. Lhevinne. Much of this was unconnected with the art of which the Russian pianist is so great a master, but it was interesting information, notwithstanding. We were told about Mr. Lhevinne's encounters with battle, murder and sudden death, of incredible hardships and breathless escapes. More than this, we were informed that Mr. Lhevinne was a Revolutionist. Yet, in spite of the thrills which this intelligence

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Donald Robertson, the eminent actor and producer of plays, will be the director of the new and permanent theatre, called the "Players' Theatre,"

an organization devoted to educational influences of dramatic art, the promotion and welfare of players and the maintenance of high standards in the profession. This theatre will open in August.

As the school controls its own recital hall the pupils will be afforded the opportunity of hearing numerous concerts, recitals and lectures, including six chamber music concerts, three by the Steindel Trio, composed of Mr. and Mrs. Bruno Steindel and Fritz Ite; and three by the Chicago String Quartet, composed of Leopold Kramer, first concertmaster; Ludwig Becker, second concertmaster; Franz Esser, first viola, and Bruno Steindel, first cellist, of the Theodore Thomas Orchestra.

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imparted to us, it must be admitted that in appearance the Russian artist is anything but ferocious.

His piano playing is of superlative description; it is playing in which intellect and musicianship and poetry combine in artistic beauty, to which it is a joy to listen. That Lhevinne held the interest of his audience throughout the interminable sonata, op. 106, of Beethoven, with which the program opened, is only one proof of his remarkable powers. There is no reason why we should humbug ourselves as to the place of this sonata among the great things in musical literature. Only a great man could have conceived it, but it is not, itself, great. The slow movement is never ending, and worse still, it is dull. As for the fugue, it is only necessary to remember that it was written by a deaf man, whose command over recedite forms was never, at any time, very wonderful. In addition to the sonata, there was played Schumann's toccata, an impromptu of Schubert, a presto of Mendelssohn, Chopin's F sharp minor polonaise, Liszt's "Lorelei," a nocturne, for the left hand alone, by Scriabine, Rubinstein's C major etude, and a brilliant paraphrase upon Strauss, waltz, "An der Schoenen Blauen Donau." Some of these works—Schumann's toccata, or the waltz paraphrase, for instance—demand technical ability of a high order. In this respect, too, Mr. Lhevinne was eminently satisfactory, for his technique is not only very wonderfully developed, but it is of that satisfactory description which does not ask you to observe, continually, how hard the work is.

The performer finished his recital amidst great enthusiasm shown by an audience, which, if it felt somewhat chilled by the Beethoven sonata, warmed to the really fine playing which was put into every work.

Winifred Lamb's Recital.

On Tuesday evening, Winifred Lamb gave, under the auspices of the Columbia School of Music, a recital in Cable Hall. Miss Lamb is a young pianist of very engaging talent, who has made not a little progress in her art, during the last year or two. The program which she performed comprised two Bach arrangements by Busoni; the B flat minor sonata, an etude, and the G minor ballade of Chopin; an intermezzo and scherzo of Brahms, and two humoresques by Dvorak. The most exacting work was done in the sonata of Chopin, of which Miss Lamb

gave a very praiseworthy performance, the "Funeral March" being particularly well played. The imaginative side of this young performer's talent is well developed, and she is able, too, to give a musicianly reading of any work which is under performance.

J. Homer Grunn's Recital.

There was given this (Saturday) afternoon, in Music Hall, a recital by J. Homer Grunn, pianist; Arthur Hand, violinist, assisting. Both these musicians are members of the faculty of the Chicago Musical College, under the auspices of which institution the recital was given. Mr. Grunn is a young pianist whose talents are very considerable, and whose future career will be watched with interest. Of the program which was played, the writer was able to hear only the first half, which included the C minor piano and violin sonata of Grieg, Chopin's A flat waltz, his polonaise in the same key, and the F sharp major nocturne.

The playing of Mr. Grunn, and of his associate, Mr. Hand, was highly meritorious. Mr. Grunn has, of late, developed his art in a marked fashion, and his performance is such as to give real pleasure and artistic satisfaction. Arthur Hand, who is a pupil of Emile Sauret, gave a brilliant account of Vieuxtemps' "Fantasia Appassionata." He displayed excellent tone, and his technic was always adequate to the needs of the composition.

FELIX BOROWSKI.

MORE CHICAGO NOTES.

The advance circular of the Cosmopolitan School of Music and Dramatic Art (which opens next September, under the management of Dunstan Collins) has just appeared. It gives the names of the different members of the faculty in all departments. There are also announced in it concerts by the Chicago String Quartet, the Steindel Trio, and a faculty concert to be given in the Auditorium Theatre, for which a full orchestra has been engaged, to be conducted by Leopold Kramer.

The last regular concert of the season, given by the Amateur Musical Club, will take place on Monday, April 2, in Fine Arts Building.

A feature of the program will be the performance of Moszkowski's suite for two violins and piano, which will be played by Mrs. De Muth Williams and Ethel Holladay, Mrs. Lapham presiding at the piano. Songs by Schumann, Brahms, Manenet and other composers will be sung by Mrs. A. F. Schmidt, and works for piano, by Chopin, Henselt and Tausig, will be played by Lois S. Adler.

Mary Wood Chase repeated her numerous artistic successes by the performance of Sinding's concerto, at the Ravinia Theatre last Monday. At this concert, one of the series given by the Thomas Orchestra, under the conductorship of Frederick A. Stock, Miss Chase played in a manner which aroused the greatest enthusiasm of her critical audience.

Last Thursday, William Beard was heard in the third and last of his series of song recitals. The program, which was given in Cable Hall, brought forward songs by Parker, Beethoven, Kaun, Mehrkens, Weingartner, Meyer, Marks, Protheroe and Northway.

Of especial interest was the singing of five works of

Ottokar Novacek. Mr. Beard, a baritone, who has made many successes in his chosen field of art, again demonstrated on this occasion the musicianly qualities of his performance. The recital was listened to by a large and appreciative audience.

George Hamlin will make one more appearance in Chicago this season in a song recital, at Music Hall, Sunday afternoon, April 29, under the direction of F. Wight Neumann.

Effie Murdock, organist, will give her annual pupils' recital at Kimball Hall, Saturday afternoon, April 7. An interesting program has been prepared. Sophus de Vold, baritone, will assist.

Rudolph Ganz, the popular Swiss pianist, will make his last appearance before his return to Europe at Music Hall in a two piano recital with Emil Paur, the eminent orchestra leader and pianist, under the direction of F. Wight Neumann. An enthusiastic and large audience attended the two piano recital by Bauer and Ganz, February 22. Mr. Neumann has arranged this two piano recital with an entirely new program, which is as follows:

Variations on a Theme by Schumann.....	Brahms
Ganz-Paur.....	
Concerto Pathetique.....	Liszt
Paur-Ganz.....	
Variations in B flat.....	Schumann
Improvisation on Manfred.....	Reinecke
Ganz-Paur.....	
Rondo.....	Chopin
Valse.....	Arensky
Polonaise.....	Arensky
Paur-Ganz.....	

Johanna Gadski will give a song recital at Orchestra Hall, Sunday afternoon, April 8, under the direction of F. Wight Neumann.

A wind instrument chamber music concert was given last Tuesday by W. C. E. Seeboeck, with the assistance of Messrs. Quensel, Barthel, Meyer, Albrecht and Kruse, of the Thomas Orchestra. Mr. Seeboeck brought forward a quintet by Volbach for oboe, clarinet, horn, bassoon and piano, and a sextet by Ludwig Thuille. In addition, there was played a caprice by Saint-Saens, and Mr. Seeboeck performed as solo numbers a set of variations on a theme by Paganini and a nocturne, both written by himself. Both works and performance aroused the interest and applause of an appreciative audience.

Louise St. John Westervelt has been appearing with great success in concert at Kenosha, Wis. She has sung songs by Alexander von Fielitz, Schumann, Brahms, Strauss, Gounod, Massenet, and many other composers with beauty of voice and charm of manner which has made many admirers of her admirable art.

Rehearsals were commenced this week by pupils in the School of Opera of the Chicago Musical College for a performance of "Fidelio," which will be given at the Auditorium early in May. The production will be under the direction of William Castle. Karl Reckzeh is rehearsing a male chorus of sixty voices for ensemble work in the opera. This is expected to be one of the most pretentious things ever undertaken by the opera pupils. The perform-

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John B. Miller With Two Clubs.

On the 13th Mr. Miller, with Emilio de Gogorza and Anna Bussert sang Dubois' "Paradise Lost" with the Minneapolis Philharmonic Club, under the direction of Mr. Oberhoffer. Following are a few of Mr. Miller's press notices:

Minneapolis music lovers hailed with pleasure the opportunity to hear the performance of Dubois' "Paradise Lost" by the Philharmonic Club. The choruses were superbly sung and the work of the orchestra was satisfactory. John B. Miller displayed good qualities in the role of Adam.—*Musical Courier*.

With the sweet lyric voice of John B. Miller, who sang Adam, the combined roles were beautifully given, and the passionate duet, "Let Us Love," was one of the charming moments of the evening.—*Minneapolis Evening Tribune*.

John B. Miller made an acceptable Adam. His voice is high and clear, and of good quality. It is essentially lyric and is displayed to the best advantage in recitative and aria, such as the "It Is Day" and the following prayer.—*Minneapolis Journal*.

Mr. Miller is endowed with the real lyric tenor voice, which is rarely heard. The quality is good and he has plenty of power and sings in a highly artistic manner. His "Onaway, Awake, Beloved," from "Hinwatha's Wedding Feast," was given a fine reading with the high B flat climax very effective. His singing of the "Cujus Animam," the bugbear of most tenors, was in very authoritative manner.—*South Bend Tribune*.

John B. Miller sang "Onaway, Awake, Beloved," a gem from the pen of Coleridge-Taylor. Mr. Miller has a pure dramatic voice of wonderful range and quality.—*Times, South Bend*.

Cappiani Birthday Celebration.

Luisa Cappiani will celebrate her birthday, April 23, with an evening reception, at which a dozen of her artist pupils, sopranos, altos, tenors and basses, will sing. As Madame Cappiani has hosts of friends, the spacious home of a pupil of hers was offered for the occasion. It is a known fact that the Cappiani pupils sing well, so an interesting and enjoyable program may be expected. She sails for Europe June 2, returning middle of September. At her villa in Switzerland she is prepared to receive a few pupils for summer study, thus combining healthful air with musical progress.

Richard Strauss has been made a Knight of the Crown Order by Emperor Wilhelm.

HAROLD HENRY'S DEBUT.

Harold Henry made his debut as a pianist successfully before a critical audience in Chicago recently and won encomiums from the press as follows:

A concert given in Music Hall Tuesday evening served to introduce to the Chicago public Harold Henry, a young pianist, who has returned recently from study in Europe. He was heard in eight selections ranging from Liszt, Tchaikowsky and Chopin to Moszkowski and Poldini. The impression made was a decidedly favorable one. The young player has learned much and learned it well. He has clean, sure, firm fingers; his playing is marked by technical clarity and neatness, by good, sound understanding and appreciation of what is musically and artistically best, and by a nice sense for tone beauty and effective nuance, as well as for correct shading, phrasing and expression. His appearance at the piano and his manner on the platform are attractive because unaffected, graceful and modest, and his entire work shows him a young pianist of promising powers—one who is musical, has taste, is not devoid of emotion, and who, as public pianist as well as pedagogue, should



make a desirable place for himself. He was at his best last evening in the Tchaikowsky "Theme and Variations" and in Moszkowski's "Autumn" and "Pensée's Fugitive."—*Chicago Tribune*.

Some little curiosity was aroused among Chicago musicians by the announcement of the first appearance of Harold Henry, the pianist, in Music Hall, and the audience last night was of generous proportions. Mr. Henry, who is a recent addition to the teaching force of the Walter Spry Piano School, has considerable native ability as a foundation on which he has built a good superstructure of careful culture and training. He is a Kansas product, but has pursued his studies under some of the renowned teachers of Europe, among them being Dr. Ernst Jedliczka and Moszkowski, under the latter of which he made a special study of Moszkowski's compositions. He was heard to very good advantage in his first recital in several Moszkowski and Liszt numbers, and had one Chopin and one Tchaikowsky number, also. The work of the pianist may

be best described as scholarly. He is dignified in his methods and plays with style and finish. In the "Petrarch Sonnet," by Liszt, and in the concert study by Poldini, he gave excellent examples of his form and style and demonstrated that he is a player to be reckoned with by the large and growing circle of pianists of merit and ability in this city.—*Chicago Chronicle*.

With a concert in the Music Hall on last Tuesday, before a large audience, the young pianist, Harold Henry, brought himself before the Chicago public as artist, and at the same time as a new addition to the teaching force of the Walter Spry Piano School. Mr. Henry has, by industrious study, developed his natural talent very remarkably. He played numbers from Moszkowski, Liszt, Chopin, Tchaikowsky and Poldini, with a fine understanding for the individuality of each master and with beautiful technical finish. He will, in any case, win for himself an important place among the pianists of Chicago, and the Walter Spry Piano School has every reason to be congratulated. The young artist has carried on his studies in Berlin and Paris, in the latter city under Moszkowski himself.—*Deutsche Post (Translation)*.

Mr. Henry disclosed a technic of commendable accuracy and clearness; he produces a tone of singing quality and good carrying power, and his playing is interesting.—*Post*.

Mr. Henry is a performer of excellent abilities, possessing a technic which enables him to produce a fine tonal color of exceptional clarity, and his playing of the Liszt, Moszkowski, Chopin and Tchaikowsky numbers exhibited highly developed talent and a pleasing interpretation of the compositions. Poldini's concert study provided him with ample opportunity to display his powers, and he met with a satisfactory reception by his auditors.—*Chicago Journal*.

Mr. Henry revealed commendable dexterity and clearness of fingerwork, no little musicianly taste and feeling, and in general the basis of a good style of piano playing.—*Daily News*.

Not only has Mr. Henry been well taught, but he evidently has made good use of his opportunities. He has a very fluent finger technic, a good tone, strength, and was guilty of no faults of musicianship. He phrases intelligently and his interpretations give convincing proof of well guided, careful study.—*Chicago Inter Ocean*.

To Visit Patti.

Alfredo Barili, of Atlanta, and his daughter Louise sailed from New York Saturday of last week aboard the Campania for Liverpool. They will spend the entire month of April with Patti at Craig-y-Nos and will then go to London for the season. A number of pupils await the arrival of Barili in London and will study with him for the next three months. Patti has urged Barili to establish himself permanently in London and this he may decide to do. Miss Louise Barili has made great advancement in her art and is esteemed a very promising singer.

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WITHERSPOON'S CHICAGO PRESS NOTICES.

Herbert Witherspoon, the well known basso, returned to New York last week and is enjoying a brief period of rest before starting out on his spring tour, which will keep him busy until the day before he sails for England. Mr. Witherspoon has had the greatest season of his career, and at the close of his American tour will have put over eighty successful appearances to his credit. The appended notices show what the Chicago press thinks of this artist:

It is over two years since Mr. Witherspoon sang for the first time here, but in that brief interval and with comparatively few appearances, he has succeeded in establishing himself firmly in the liking of the local concertgoers. His art, his reliability, and his personality each have contributed their share to this success, and he stands as a fine illustration of what honesty in achievement and honesty in attitude toward the public will accomplish in the musical world. That Mr. Witherspoon has worked, and worked hard, anyone who understands a voice and its development will know from listening to him. He possesses a voice which is always agreeable to hear, not infrequently discovers elements of distinct beauty, and which is admirably obedient to the highest artistic demands that are made on it. Brains have done much toward the producing and developing of that voice, and brains are what make Mr. Witherspoon the satisfying and excellent artist he is. He "gets into" every song he sings and he sends home to his hearers every meaning, every emotion, every beauty he discovers in the song. One may disagree with him on certain details of interpretation, but at no time can one doubt the artistic sincerity and intelligence of his performance or question the completeness of his exposition of what he considers correct. He thinks as well as feels, and having mastered the technique of his art he is able to prove himself an artist.

He was heard yesterday in songs in German, English and French, and in all was successful. Especially satisfactory were Hermann's "Starry Night," Jensen's "Old Heidelberg," Tours "Mother o' Mine," which he interpolated in the program in response to requests he had received; Strauss' "I Bear My Love," Wade's "Meet Me By Moonlight Alone," which recalled days of the long, long ago, and the "Black Sheela," which he does in inimitable manner. A long and difficult "dramatic scene" entitled "Cain," and written, both text and music, by Rupert Hughes, was given for the first time. It is a gruesome tragic affair, voicing the terror and anguish of Cain, and was effectively delivered by Mr. Witherspoon and his accompanist, Katherine Howard. The voice and the manner reminded strongly of David Bispham at his best in such selections.—Chicago Tribune.

Herbert Witherspoon of New York, and Minnie Bergman, a local soprano, gave an interesting song recital yesterday in Music Hall to an appreciative audience of ample proportions. Mr. Witherspoon is the possessor of a baritone voice combining the elemental ingredients for successful concert singing and his intelligent treatment and interpretation of his portion of the program was satisfying. Franz Schubert, Hermann, Van der Stucken, Jensen, Aubert, Tosti, Toem, Wilson, Wade, Tours and Harty contributed compositions which were given delightfully and with a grand technical display, and Hughes' dramatic scene, "Cain," which was sung here for the first time, was a notable addition to his repertoire.—Chicago Journal.

By an exhibition of vocal art superior in its mastery, Herbert Witherspoon made secure his position as an authority in his recital in Fine Arts Music Hall yesterday afternoon. The feelings expressed in these songs cover almost the whole range of human experience. In the first place, Mr. Witherspoon is an absolute master of every detail of the singer's technique. His tone production is pure, his diction is clear; his reading of the text gives to his hearers the exact meaning; his breath control is marvelous, and to this power more than to any other is his artistic perfection due.

In his singing of Hermann's "Helle Nacht" he brought out a clinging legato and an exquisite quality in the soft tones. In "Black Sheela" he clearly demonstrated his faultless pronunciation in rapid diction and a surprising development of the art of the conservation of energy. Rupert Hughes' "Cain," a dramatic scene, of which the composer wrote both text and music, was given its public performance. The work is of great strength and compels admiration. In his interpretation of this number Mr. Witherspoon revealed an intensity of expression, which proved beyond question his possession of superior dramatic ability. His utterance of the cry, "Out of my way!" was a splendid example of eloquent declamation.

In response to continued applause Mr. Witherspoon repeated several of the songs. He gave additional evidence of his perfect understanding and control of artistic resources in this, as the songs were done equally well, if not better, the second time.—Chicago Post.

It is a tradition of the art that the human voice is the most perfect of all musical instruments, a tradition that finds ample confirmation in the singing of Herbert Witherspoon. Vocal mastery and sterling musicianship are rarely combined in his art, so one is divided between admiration for a voice which, in volume and quality, leaving nothing to be desired, and interpretative skill that is equal to any task which can be set it in the whole literature of song. He has abundant dramatic power, a rare feeling for the poetic, plenty of humor, and a wealth of wholesome sentiment, so that practically all phases of emotion find equal expression in his art. Yet he never loses sight of the purely musical side of the art. He phrases with all the care of a well schooled violinist, shaping and molding the melody with the subtlest dynamic gradations, so that it stands always clearly revealed.

From such an artist one would expect to hear faultless interpretations of German lieder, and such was the case yesterday when he presented in his opening group Schubert's "Alpenjaeger," Hans Hermann's "Helle Nacht," "Ein Voegelchen Singt" of Van der Stucken, and the best of all student songs, Adolf Jensen's "Alt Heidelberg." His success with the public was instant and complete and he was obliged to repeat the Hermann song, and later in the French and old English group the demand for repetitions became more and more insistent.—Chicago Inter Ocean.

MUSIC ACROSS THE HUDSON.

JERSEY CITY, N. J., March 30, 1906.

The Rosalie Borden-Low evening of old French chansons was such a success, artistically, socially and financially, that Jessie Bruce Lockhart, who arranged it, is contemplating giving the same recital in other New Jersey cities.

The second and last of the morning musicales arranged by Mary Currie-Laterman was given at the homes of Mrs. J. P. Landrine and Mrs. George H. White. Millie Pottgesser, Josephine Emerson and George Leon Moore gave a program that was enjoyed by all present. Miss Pottgesser was in excellent voice, and sang with cultured dramatic fervor the "O, Love, of Thy Might," from "Samson and Delilah." Jersey City audiences have listened with pleasure to Josephine Emerson's violin numbers before, as this has until recently been her home. She is young, and her playing shows the temperament she possesses. She was accompanied on the piano by her mother, Mrs. Emerson. Mr. Moore has a good tenor voice, which he uses artistically. Encores were given by each performer. A pleasant change was made in the third program by having Richard A. Purdy reader. The scene from "Othello" was interpreted in a scholarly manner. Maud Banton's soprano and Frances Welles' piano solos were encored. Miss Welles was at her best in the MacDowell numbers.

Mary Currie-Laterman closed the program by singing "Ah! Love, But a Day," by Mrs. Beach.

Martha J. Falk, who has been accompanist throughout the series of musicales, has given great satisfaction.

The Schubert Glee Club announces a postponement of their concert, arranged for April 17, to May 8, owing to continued engagements of Campanari with the Metropolitan Opera Company. Corinne Rider-Kelsey will be the soprano soloist. Louis R. Dressler, the conductor, is preparing an artistic program.

A scholarly paper upon "Die Meistersinger" was read by Clara Krause at the Afternoon Club. Miss Krause is

a thorough Wagnerian student; she was ably assisted in the illustration of her paper by Mrs. J. Sidney Adams and Mrs. W. F. Downs at the piano. Later on the program Mrs. Daniel H. Bender sang delightfully two soprano solos.

Hoboken.

Mrs. Carl Willenborg, the favorite singer of this city, is at all times occupied with musical matters. No program in social circles is considered complete without her name on it. Her singing recently in Brooklyn was greatly admired by Herr Speilner, who was also enthusiastic about her perfect German diction.

Owing to illness of one of the active co-operators in the arrangement of a concert that was planned for the first week in April, in Englewood, N. J., Johanna Lehmen-O'Conner, soprano soloist, has indefinitely postponed the concert, to the regret of many citizens of that city. Mrs. O'Conner is a singer of many fine qualities, and next season will give her attention to more personal work.

Newark.

Mrs. Ernst Jury-Temme, a vocal teacher of eminence, announces a pupils' recital in New York some time in April, the date not yet determined. Mrs. Carl Willenborg, a pupil in Hoboken, will sing, and several numbers will be contributed by New York talent.

JESSIE BRUCE LOCKHART,
17 Brinkerhoff Street.

Olga Samaroff in Rochester.

Mme. Samaroff, the pianist, is repeating everywhere the successes which she achieved at her New York appearances this winter. The following is from the Rochester Democrat and Chronicle, where Mme. Samaroff appeared recently:

Last night, at V. M. C. A. Music Hall, Mme. Olga Samaroff strengthened the impression created by her first appearance in Rochester a few weeks ago—to wit: That a new pianistic star of the first magnitude has suddenly dawned upon the musical world. This is a broad and sweeping statement, but it has justification in the achievements and potentialities which marked both performances. Madame Samaroff is possessed of a magnificent technical equipment, but she is not self-conscious about it. Like Kubelik with his violin, she never gives evidence of realizing that she is doing anything particularly remarkable in the way of execution. The mere manipulation of the instrument seems spontaneous, although in fact it is a succession of wonders in mechanical dexterity. It is, however, utilized honestly, unaffectedly, conscientiously, as a background for music in its purity and integrity. Last night's performance included fourteen program numbers and two encores. To review so many pieces in detail would be impracticable. Some of the most attractive ones were a "Nocturne" by Schumann, the same composer's romance in F sharp, four Chopin numbers, including the ballade in A flat and the waltz in C sharp minor; a nocturne by Sgambati, a humoresque by Tchaikowsky, "Etincelles," by Moszkowski, and Liszt's "Rakoczy March." The last was a superb triumph of virtuosity and of consummate art in phrasing and accent. It was followed, on a recall, by Liszt's Twelfth Rhapsody. Another encore number was the same composer's "Liebestraum," which was given in beautiful singing style and with profound expressiveness.

Mention has been made of Madame Samaroff's "art." It seems more like instinct, for it never misses a point to be made in the turning of a phrase, the emphasis of an idea, or the giving of due prominence to a theme in relation to its surroundings. This is a cold and futile analysis, considered as an attempt to describe the glorious warmth, the entrancing eloquence, the persuasive delicacy and the tempestuous force of Madame Samaroff's playing. She keeps her listeners in a state of delight, satisfaction, excitement and expectancy. She abounds in the quality called "temperament," and her magnetism is something extraordinary. The applause last night was frequent and enthusiastic. It was a deserved tribute to a player who by many was pronounced the most fascinating ever heard in Rochester.

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SYRACUSE.

310 NOXON STREET,
SYRACUSE, N. Y., March 29, 1906.

April 22, 23, 24 are the dates for the five concerts of the sixth annual festival of the Syracuse Music Festival Association. The growth of this institution has been very marked and reflects much credit on the small body of men who six years ago organized the association. Starting with practically no support and unable to count on the local public for backing, the association has surmounted great difficulties, and today, placed upon a sure financial footing, is able to present to Central New York a series of concerts that will stand comparison with many of the longer established festivals.

The success of any festival depends, of course, on the size and ability of the chorus. In that respect this city has been fortunate. Under the inspiring leadership of Director Tom Ward the singers have reached a state of high efficiency. During the six years that Mr. Ward has directed the chorus he has evolved from a body of crude material an organization capable of singing the most difficult works. A glance back at the choral works presented thus far would be interesting. They include "Faust," "Aida," "Elijah," "St. Paul," "Messiah," "Creation," "the Manzoni Requiem," "Holy City," Berwald's "Queen of the Night," Bruch's "Fair Ellen," "Rose Maiden," Sanford's "Phaenix Crohoore," "Golden Legend" and other smaller works. This year the choral numbers will include the Manzoni "Requiem" and "Carmen." The soloists have been announced in this column. The Boston Festival Orchestra, under the direction of Emil Mollenhauer, will, as in past years, assist at each concert. The complete programs of the festival will be announced later.

There will be quite a shakeup up the choirs of Rochester churches May 1, when the annual reorganization takes place. Many of the churches are doubling their choir appropriations and all are striving to raise the standard of church music. This desire for better music has caused the music committees to bid unusually high for desirable musicians, and has given the capable singers the chance to go about where they pleased. In many of the churches out of town musicians have been engaged. By the time all the changes are made it is doubtful whether any of last year's choirs will remain intact.

Frank Trapp, a former Syracusean, and now a student of Mrs. Bellamy Burr, has been engaged as tenor soloist at the Asbury Methodist Church.

Harry Leonard Vibbard, organist at the Park Presbyterian Church, played Guilman's Sonata, No. 1, and the adagio from the sixth symphony of Widor before the evening service at his church Sunday. To those who delight in the artistic and the intellectual, nicely blended with the mechanical in organ playing, Professor Vibbard's work is a source of genuine pleasure. His study with Widor in Paris has rounded his art and given him valuable assurance.

The following is the program for Professor Vibbard's next recital:

Overture, in C minor.....Hollins
Cantilena, in A flat.....Wolstenholme
Berceuse.....Alden
Prelude Heroic.....César Franck
Contraalto, And God Shall Wipe All Tears.....Sullivan
Miss Sauter.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mme. Suzanne Adams, Mme. Katharine Flak, Miss Estelle Harris, Mrs. E. Leonard, Mme. Clara Poole, King, Mrs. Susan Hawley-Davis.

OPERA—Mme. Alice Esty, Miss M. Macintyre, Miss Florence Mulford, Miss. Oltzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mme. Galski, Mme. Schumann-Heink, Miss Fritz Scheff, Mr. A. Dippel, Mr. A. Pennant.

GERMAN DICTION—Mme. Adeline Patti.

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W. H. A. Moore gave a piano recital at Crouse College, Monday evening. The program was enjoyed by an enthusiastic audience. Irene H. Foster, soprano, assisted Mr. Moore and did some charming work in a number of well chosen songs.

The first of the free recitals in the central churches for the enjoyment and education of the poor was given at the May Memorial Church, Friday evening, under the direction of Mrs. Frank L. Walrath and George Kasson van Deusen. Over 1,000 tickets were given out for the first recital. The project promises to be very successful. Those who appeared on the program were Mrs. Walrath, Mrs. Lewis, Mrs. Barnes, Miss Clark, Miss Woodhull, Mr. Faulkner and Mr. Pettigrew.

The concert by the Syracuse Symphony Orchestra announced in these columns last week for March 29 has been cancelled. Its place in the series of five subscription concerts being given under University direction will be taken by a joint recital, April 4, by Karl Griener, cellist, and Miss Pyle, pianist. The cancelling of the orchestral concert was necessitated by a lack of sufficient support, and marks the retirement, for a time at least, of the Syracuse Symphony Orchestra from the music field of this city. The announcement is received with much regret by Syracuse musicians who heard the orchestra on its first appearance and who were able to judge as to its future possibilities.

THE MUSICAL COURIER is on sale at Clark's Music House. Subscriptions, notices and matters of interest should be sent to 310 Noxon street, or 'phone 3280 F (Bell).

FREDERICK V. BRUNS.

DETROIT.

DETROIT, Mich., March 29, 1906.

Pupils of Elvin Singer gave an invitation musicale at the Singer studio, 270 Woodward avenue, March 28. The following program, made up of modern songs and operatic numbers, was intelligently interpreted:

The Bell (new).....Teresa del Riego
Elvin Singer.
Dreamland.....Burleigh
Caroline Shingler, of Delray, Mich.
Thora (new).....Stephen Adams
Frederick Pallier, of London, England.
A Fancy (new).....Gerald Lane
Elsie M. Mintefering.
The Parting Hour.....Ellen Wright
Spring Again.....Ellen Wright
Sing Me to Sleep.....Wm. Ahern.
Ruth Clark.
Che gelida manina, La Bohème.....Puccini
Elvin Singer.
For Propriety's Sake (new).....D'Hardelot
Carolyn Spriggs.
A Rose Fantasy (new).....Gerald Lane
Harry H. Rowe.
L'Amour (new).....Teresa del Riego
Dainty Dorothea.....De Koven
Mrs. Frederick P. Obenauer.
A Sailor's Song.....Fancher
Frank Rose, of Royal Oak, Mich.
Recitative and Aria, Carmen.....Bizet
Mrs. Frank L. Wadham.
Scenes from Acts II and IV, II Trovatore.....Verdi
Leonora.....Bessie Booth Dodge
Azucena.....Carolyn Spriggs
Count de Luna.....Thos. Stevenson
Ruiz.....Frederick Pallier
Manrico.....Elvin Singer
And Chorus.
(Members of the Elvin Singer Operatic Club.)

Evidences of the popularity of Victor Benham, the pianist, abroad, are numerous. Mr. Benham is soon to leave for Europe to fill a large number of concert engagements which have been arranged for him in a number of the larger cities. But a few days since he was the recipient of an offer to become director of the piano department of the Manchester Royal College of Music, one of the best positions of the kind in Europe. Mr. Benham has decided, however to stay in Detroit. He is planning to do extensive concert work next season.

The choir of the Church of Our Father will give a special musical program Sunday evening, April 1, to consist entirely of the compositions of C. W. Henrich, the organist and composer, who is a resident of this city. Mr. Henrich will be at the organ.

Sousa's Band gave a matinee concert at the Lyceum Theatre, March 30.

JAMES E. DEVOR.

MILWAUKEE.

MILWAUKEE, March 26, 1906.

In order to dedicate the new pipe organ in the Westminster Presbyterian Church, in a manner commensurate with the high order of excellence of the instrument, a series of three organ recitals has been planned, as follows:

March 27—W. H. Williamson, organist, St. Paul's Church, Milwaukee, and the Milwaukee String Quartet. Ralph Rowland, first violin; W. J. Fried, second violin; Willy L. Jaffe, viola, and Geo. Ransom, Cello.

April 23—Wilhelm Middleschulte, organist, St. James Church, Chicago, and Daniel Protheroe, baritone.

May 4—Raphael Banz, organist, formerly of St. John's Cathedral, Milwaukee, and Florence Marion Pace, soprano, of Rockford, Ill.

The organ is declared, by competent critics, to be, in the purely artistic results obtainable, the finest in the city.

Charles W. Clarke, baritone, will sing the part of Elijah in the Arion Club presentation of that oratorio in April. Daniel Beddoe has been engaged for the tenor part. With soloists such as these, the success of the performance is well assured.

The following program was presented by pupils of Julius Klausner in their March recital:

Soirée de Vienne, No. 7, A major.....Schubert-Liszt
Alice Mayhew.
Romance, F sharp major, op. 28.....Schumann
Elizabeth Bradford.
Grand Polonaise Brillante, E flat major, preceded by an Andante Spianato, G major, op. 22.....Chopin
Frances Bach.
Sonata, F minor, op. 5.....Brahms
Ella Smith.
Etude, A minor, op. 25, No. 11.....Chopin
Odin Louise Renning.
First Ballade, G minor, op. 23.....Chopin
Etude, C minor, op. 25, No. 12.....Chopin
Adeline Ricker.
Marche Mignonne, E major.....Poldini
Two Polish Songs—
Frühling, G minor.....Chopin-Liszt
Meine Freuden, G flat major.....Chopin-Liszt
Alice Stone.
Wedding March and Revel of the Fairies, from Midsummer Night's Dream.....Mendelssohn-Liszt
Josephine Holstein.

Sidney Silber has been engaged to play a piano program for an afternoon musicale to be given March 27, by Mrs. I. Heller, 5131 Woodward avenue, Chicago. Mr. Silber will play, among other things, a gavotte antique, by Erich Wolff, new in America; a Poldini etude in A major, and MacDowell's "To a Water Lily."

The pleasurable anticipations of a whole winter's waiting have been stirred to new life by the definite announcement of the Henry W. Savage Company's repertory for the season of grand opera it is going to favor us with the week of April 16. The unbounded favor this company has won here in its engagements of former years, reaching a most notable climax in the "Parsifal" performance of last year, leaves no doubt of the company's success here this year. This success is all the more assured as most of the soloists announced for the operas that week are prime favorites here in Milwaukee. The principals include Winfred Goff, Gertrude Rennyson, Margaret Crawford, Claude Albright, Florence Easton, Rita Newman and Joseph Sheehan. The repertory for the Milwaukee engagement is as follows: Monday and Thursday evenings and Saturday matinee, "Valkyrie"; Tuesday evening, "Rigoletto"; Wednesday matinee, "Tannhäuser"; Wednesday evening, "La Bohème"; Friday evening, "Lohengrin"; Saturday evening, "Faust."

An interesting program was given by the Milwaukee Trio in their last concert, Leonard Jaffe taking the place of Hermann Zeitz, who was unable to play on account of illness. The first number, the Beethoven trio, op. 11, B flat, for piano, violoncello and clarinet, was played by J. Erich Schmaal, Ernest Beyer and Oscar Dost, the last named making a favorable first appearance as clarinetist. The second number, the Schumann sonata, op. 105, A minor, for piano and violin, played by J. Erich Schmaal and W. Leonard Jaffe in these sterling artists' best form. The quartet, op. 1, E flat, by Walter Rabl, for piano, violin, clarinet and cello, had not been performed in Milwaukee before, and it won remarkably enthusiastic approval. It is an interesting composition, and too much praise can hardly be given for the conscientious efforts of the performers to give it the best possible presentation in their power.

E. A. STAVRUM.

SEASON, 1906-7

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CLEVELAND.

719 THE ARCADE,
CLEVELAND, March 31, 1906.

The following epic is inspired (sic) by the flock of artistic birds of passage who flit across the pond to fill their crops with the coin of the realm. It is also dedicated to them:

Why is it that these artists fly to fair Columbia's shore?
To stick their fingers in the pie and pull out plums galore!
Why is it that they always play the same old repertory?
Because while they are making hay they care not how they bore ye!
Why is it that the public thinks the last the greatest master?
Because his fingers raise high jinks, it thinks he's playing faster!
Why is it that each artist plays an instrument "exclusive"?
Because the subsidy received renders the act "conductive!"
And so the artists come and go, with many more to "foller,"
They vanish like the driven snow, and with them goes our dollar!

W. B. Colson, organist at the Old Stone Church, began a second series of Twilight recitals on Monday afternoon, March 21. The program included compositions of Rheinberger, Faulkes, Capocci, Lemare and Wolstenholme. These recitals are free and attract good sized audiences. They are also doing much to maintain an interest in organ music.

Charles E. Clemens' recitals at Harkness Chapel and St. Paul's Church on Sundays also contribute to awakening an interest in organ recitals. Subjoined is one of Clemens' programs to evidence the character of his work:

Concerto, No. 1Handel
Sonata, No. 5Merkel
Fantasia and Fugue, G minor.....Bach
Concerto, No. 2Handel
Symphony, No. 6Widor

The above compositions were upon Clemens' last Sunday's programs, with other pieces of lighter sort by Guilman, Lemmens, Barnby and Saint-Saëns.

Harry Cole, who possesses a tenor voice of exceptional lyric quality, is in much demand of late. He appears in "Saint Paul," "Hymn of Praise" and Dubois' "Seven Last Words" in the near future.

Last Sunday's Pop attracted its usual large audience. The program offered met its hearty approbation. The orchestra numbers included two Tchaikowsky compositions—"Nutcracker Suite" and "Slavonic March." Liszt's "Les Preludes," Auber's sprightly "Zanetta" overture and a brace of pieces for strings. Ring held his men well in hand and the program was intelligently and acceptably interpreted. Master Charles Rowe, a youthful pianist, received an ovation for his brilliant and mature rendition of Schumann's "Etudes Symphoniques" and Chopin's "Polonaise," op. 53. The young pianist was recalled some five times before the enthusiastic audience was satisfied. Mr. McMahon, a local basso, appeared to excellent advantage in De Koven's "Armorer's Song." The Pop series closes with next Sunday's concert, and between 2,000 and 3,000 music loving people will regret the fact. The balmy breezes—when they balm—from off the bosom of Lake Erie and the public park band concerts will later furnish them entertainment and recreation. It may not be generally known, but Cleveland possesses one of the most beau-

tiful and picturesque boulevard and park systems in the country.

At the Pop concert next Sunday afternoon, Mrs. Wadsworth and E. H. Douglass will be the soloists. Beck will direct and has selected a fitting program to conclude the season. Among other things the orchestra will play Beck's "Lara" overture, Goldmark's ballet music from the "Queen of Sheba," and a ballade for orchestra composed by Richard Haas, a local composer of talent.

The Canton Symphony Orchestra, composed largely of amateur talent, will make its initial appearance here on Sunday, April 8. Charles R. Sommer, of this city, is the director. The program will include a Haydn symphony, an original suite of Sommer's. The Canton press claim their orchestra can do musical stunts worth listening to, therefore we wait expectantly.

Tibor Remenyi, son of the celebrated violinist, gave an entertaining and instructive lecture recital at Unity chapel on Wednesday evening. The subject of his lecture was "The Songs of Old France," with illustrative examples, sung by the concert giver. Harvey B. Gaul assisted at the piano.

The production of James H. Rogers' Lenten cantata—"The Man of Nazareth"—at Lakewood Ascension Episcopal Church, was a successful affair. The vested choir of mixed voices, under the direction of Ralph Everett Sapp, did some highly creditable ensemble work. The cantata is the best work Rogers has done in that line, and is both original and effective. It is not technically difficult and does not make heavy demands upon the soloists, so I can recommend it to choirs desiring a work of its character. The solos and recitatives are agreeably alternated with choral work, and there are effective climaxes in the composition. It is melodious and modern in its harmonic treatment.

Some day I am going to emulate the example of that great man, Jean Jacques Rousseau, and write my musical and critical confessions. It ought to make interesting reading for my friends and enemies—for I have both. Allah prosper them!

WILSON G. SMITH.

Klindworth-Scharwenka Conservatory Concert.

The program of the fifth public concert given by the advanced pupils of the Klindworth-Scharwenka Conservatory, at Bechstein Hall (on March 11), was as follows:

Piano Concerto, in C major (second and third movements), Beethoven
August Pestalozzi, of Lausanne.
Class of Anton Foerster.
Violin Concerto, in G minor (second and third movements), Bruch
Mary Pasmore, of San Francisco.
Class of Issay Barmas.
Piano Concerto, in E minor (second and third movements), Chopin
Lucy Loewinson, of Berlin.
Class of Xaver Scharwenka.
Ronde des Lutins, Violin,Bazzini
Isidor Mitnicki, of Kiev.
Class of Issay Barmas.
Piano Concerto, in C minor (first movement),Beethoven
Emma Hofmann, of Magdeburg.
Class of Philipp Scharwenka.
Scherzo, C sharp minorChopin
Valse AllemandeRubinstein
Margaret Schneider, of Königsberg.
Class of Moritz Mayer-Mahr.
Trio, in G major, for Piano, Violin and 'Cello,Haydn
Dorothea, Mary and Suzanne Pasmore, of San Francisco.
Trio Class of Jacques van Lier.

Franchetti's opera, "Jorio's Daughter," was booked for its first production at La Scala on March 29.

Broad Street Conservatory Concert.

A pupils' recital was given by the Combs Broad Street Conservatory of Music, Nos. 1329-31 South Broad street, Philadelphia, of which Gilbert R. Combs is director, Wednesday evening, March 28, in the chapel of the South Broad Street Baptist Church.

The program follows:
Sonata for Piano and Violin, No. 1,Mozart
Jessie A. Groff and Madeline C. Wood.
Piano Solo, Tanzeise,Helmund
Sophia Jellett.
Vocal Solo, Marie,Frans
John Richmond.
Piano Solo, On the Seashore,Mendelssohn
Martha S. Irwin.
Piano Solo, Aragonaise,Massenet
Emma Avery.
Violin Solo, Ave Maria,Gounod
Reuben Josephs.
Piano Solo, Nocturne,Helmund
Mayme P. Weisley.
Piano Solo, Frühlingsrauschen,Sinding
Blanche M. Miller.
Vocal Solo, Penitence,Martin
Laura Rumberger.
Piano Solo, Polonaise, op. 40, No. 1,Chopin
Violet M. Ivers.
Violin Solo, Concerto, A minor,Accolay
Benjamin Greenblatt.
Piano Solo, Fas de Amphores,Chaminade
Elizabeth Hopkins.
Piano Solo, Gavotte in B minor,Bach-Saint-Saëns
Clara S. Reeve.
Vocal Solo, The Bandelero,Stewart
B. F. P. Jones.
Piano Solo, Papillons, op. 2, Nos. 1, 5, 8, 10, 11,Schumann
Edna F. Gottwals.
Piano Solo, Liebestraume,Liszt
Mamie B. Flanagan.
Sonata for Piano and Violin, op. 62, No. 2, Allegro Scherzando,Sitt
Margaret Koster and Miss Wood.

The Von Klenner Summer School.

Mme. Von Klenner will reopen her summer school, at Point Chautauqua, Chautauqua Lake, N. Y., on July 2. There will be a special course for teachers, and doubtless many of Mme. Von Klenner's former pupils in different sections of the country will avail themselves of the opportunity to rejoin their teacher at this beautiful spot. Mme. Von Klenner's career has been successful because she has consistently adhered to the principles of the Garcia method. This method has done so much toward educating vocal artists for the world that there can be little novelty in enumerating its system of voice placing, voice restoration and the correct art of breathing. The Garcia method has produced both great dramatic and coloratura singers. Mme. Von Klenner is an accomplished linguist. She acquired proficiency in German, French and Italian during prolonged residences abroad, and so her pupils are certain to have correct diction along with the proper tone production. Interpretation is another point emphasized by Mme. Von Klenner in her teaching. She believes, with the best European teachers, that songs and arias should be sung in the languages in which they were written. Von Klenner pupils are today singing in many church choirs, on the concert stage, in opera, and, best of all, they are meeting with success as teachers in many academies and schools throughout the country.

New Comic Opera for Savage.

The translation of "Die Lustige Witwe" ("The Joyous Widow"), the reigning German comic opera success, acquired by Henry W. Savage during his recent trip abroad, is now being completed. This opera will be produced early next season by this well known manager.

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CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

"Ecstasy." (Song.) Miss Helen Hardy Stiles, Oakland, Cal.
 "Ah, Love, But a Day." (Song.) Edward Strong, Norwich, Conn.
 "Ah, Love, But a Day." (Song.) Madame Linne, Chicago, Ill.
 "Ah, Love, But a Day." (Song.) Miss Margaret Gerry Guckenberger, Boston, Mass.
 "My Star." (Song.) Douglas Lane, Kingston, N. Y.
 "I Send My Heart Up to Thee." (Song.) Miss Josephine Knight, Boston, Mass.
 "June." (Song.) Miss Katherine Ricker, Rochester, N. H.
 "My Sweetheart and I." (Song.) Miss Marguerite Liotard, Brooklyn, N. Y.
 "Shena Van." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.
 "Shena Van." (Song.) Miss Emily Ellis Woodward, Duluth, Minn.
 "Shena Van." (Song.) Mrs. Gertrude Holt, Newburyport, Mass.
 "Shena Van." (Song.) Miss Margaret Goetz, New York City.
 "The Year's at the Spring." (Song.) Madame Emma Eames, Boston, Mass.
 "The Year's at the Spring." (Song.) Madame Emma Eames, New York City.
 "The Year's at the Spring." (Song.) Madame Emma Eames, Brooklyn, N. Y.
 "The Year's at the Spring." (Song.) Madame Gadski, Boston, Mass.
 "The Year's at the Spring." (Song.) Madame Gadski, Louisville, Ky.
 "The Year's at the Spring." (Song.) Madame Gadski, Denver, Col.
 "The Year's at the Spring." (Song.) Madame Gadski, San Francisco, Cal.
 "The Year's at the Spring." (Song.) George Hamlin, Milwaukee, Wis.
 "The Year's at the Spring." (Song.) John Young, New York City.
 "The Year's at the Spring." (Song.) Arthur Griffith Hughes, Boston, Mass.
 "The Year's at the Spring." (Song.) Miss Grace Marshall, San Francisco, Cal.
 "The Year's at the Spring." (Song.) Miss Elsie Wallace, Milton, N. H.
 "The Year's at the Spring." (Song.) Mrs. A. H. Hooker, Morgan Park, Ill.
 "The Year's at the Spring." (Song.) Miss Maude M. Marshall, Dubuque, Ia.
 "The Year's at the Spring." (Song.) Miss Margaret Gerry Guckenberger, Boston, Mass.
 "The Year's at the Spring." (Song.) Marc Lagen, Dubuque, Ia.
 "The Year's at the Spring." (Song.) Mrs. C. L. Krum, Janesville, Wis.
 "The Year's at the Spring." (Song.) Mrs. Hannah Butler, Chicago, Ill.
 "The Year's at the Spring." (Song.) Ednah Florence Hall, Minneapolis, Minn.
 "The Year's at the Spring." (Song.) Miss Margaret Goetz, New York City.
 "The Year's at the Spring." (Song.) Birdine Le Van, Dubuque, Ia.
 "The Year's at the Spring." (Song.) Norma Schab, Dubuque, Ia.
 "Give Me Not Love." (Duet.) Charlotte Gaines and Edward Johnson, Hamilton, Ont.
 "Give Me Not Love." (Duet.) Mrs. Holt and Mr. Finel, Brookline, Mass.
 "The Rose of Avontown." (Cantata for Women's Voices.) The Church Choir Choral Society, Boston, Mass.
 "The Rose of Avontown." (Cantata for Women's Voices.) Chaminade Glee Club, Brooklyn, N. Y.
 "Gavotte Fantastique." (Piano.) Emma A. Hill, Chicago, Ill.
 "Gavotte Fantastique." (Piano.) Mr. Orton Bradley, London, England.
 "Scottish Legend." (Piano.) Mr. Orton Bradley, London, England.
 Piano Concerto, op. 45. Mr. Dietrich Strong, Boston, Mass.
 "Romance." (Violin and Piano.) Miss Ida Asklund, Denver, Col.
 "Gaelic Symphony." Pittsburg Orchestra, Emil Paur Conductor.
G. W. Chadwick.
 "As In Waves Without Number." (Song.) Stanley Adams, Winnipeg, Canada.
 "Before the Dawn." (Song.) William Lavin, Detroit, Mich.
 "Nocturne." (Song.) John Young, New York City.

"O Let Night Speak of Me." (Song.) Miss Sayers, Denver, Col.
 "Thou Art So Like a Flower." (Song.) Mr. Van York, New York City.
 "Thou Art So Like a Flower." (Song.) Stanley Adams, Winnipeg, Canada.

H. Clough-Leigher.

"O, Heart of Mine." (Song.) Miss Margaret Gerry Guckenberger, Boston, Mass.
 "O, Heart of Mine." (Song.) Harriet Elizabeth Whittier, Milton, Mass.
 "O, Heart of Mine." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.
 "My Star." (Song.) John Edmiston Daniels, Milton, Mass.
 "The Winter of Love." (Song.) Mrs. Frances Dunton Wood, Milton, Mass.
 "Silver Rain." (Song.) Mrs. Frances Dunton Wood, Milton, Mass.
 "Th' Awak'ning." (Song.) Mrs. Frances Dunton Wood, Milton, Mass.

M. W. Daniels.

"Love, When I Sleep." (Song.) Miss Margaret Gerry Guckenberger, Boston, Mass.
 "Love, When I Sleep." (Song.) Arthur L. Judson, Newark, Ohio.
 "Could I Catch the Wayward Wind." (Song.) Miss Maude M. Marshall, Dubuque, Ia.
 "Could I Catch the Wayward Wind." (Song.) Miss Birdine Le Van, Dubuque, Ia.
 "Could I Catch the Wayward Wind." (Song.) Miss Norma Schab, Dubuque, Ia.
 "Before the King." (Song.) Miss Mabel W. Daniels, Boston, Mass.
 "Highland Love Song." (Song.) Miss Mabel W. Daniels, Boston, Mass.
 "In the Dark." (Song.) Miss Mabel W. Daniels, Boston, Mass.

Henry K. Hadley.

"Love's Silence." (Song.) Ivor Foster, London, England.
 "Sebek Hete." (Egyptian War Song.) Ivor Foster, London, England.

Margaret Ruthven Lang.

"Summer Noon." (Song.) Stephen Townsend, Fall River, Mass.
 "April Weather." (Song.) Miss Anna Miller Wood, Cleveland, Ohio.
 "Irish Love Song." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.
 "Nonsense Rhymes and Pictures." (Song.) Miss Maud Fenlon Bollman, Milwaukee, Wis.
 "Nonsense Rhymes and Pictures." (Song.) Mr. Finel, Roxbury, Mass.

John W. Metcalf.

"At Nightfall." (Song.) Miss Grace Anderson, Oakland, Cal.
 "A Name." (Song.) Miss Grainger Kerr, London, England.
 "Afterglow." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.
 "Until You Come." (Song.) Miss Grace Eaton, Montevideo, Minn.
 "Until You Come." (Song.) Miss Margaret Goetz, New York City.
 "Love Is My Life." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.

Southern Greetings for Patricolo.

Reports from the South indicate that the gifted pianist, Angelo Patricolo, had brilliant success on his recent tour. Some South Carolina and Florida opinions of Patricolo's performances are as follows:

Patricolo gave a concert which thrilled the critical audience and held them spellbound. His physical power, his technic, his grace, attracted attention; his phrasing, his easy way of interpolating pleased; his masterful understanding and interpretation of difficult passages showed him to be one of the great pianists of today. His memory is marvelous, but he does not depend alone upon the written thoughts of others in this universal language, and with a facility which was surprising would interpolate, and his variations never appeared to do sought but add color to the tone picture.

He opened the concert with Beethoven's sonata, and followed this with a group of selections from Chopin. The polonaise seemed to be the selection from Chopin which appealed particularly to the music lovers.

Thereafter he gave three of his own writings, barcarolle, op. 4, No. 3; romance, op. 4, No. 1; valse, op. 4, No. 2. This last was a very difficult selection, but seemed to draw the artist out in its every note. The last group of selections was from Gottschalk, the well known "Last Hope," which too frequently is but a droning finger exercise at a student's recital, but last night was a great, living story told in vivid phrases by a master.

As an encore at this time Patricolo began a selection which portrayed the distant march of cavalry. The trumpeting which pre-

ceded the charge had a strangely familiar air, and after this the audience was enraptured by "Dixie," our own "Dixie," made a classic by this Italian composer. The deep roll of cannonading was followed by a dashing charge, a fusillade, a requiem—our own old "Dixie" again—and then the retreat. A wonderful improvisation this, and the auditors were thrilled by the Italian artist's conception of "Dixie."

The program was concluded with the ponderous, yet powerful overture from "William Tell," the composition of Liszt. In this the artist showed his ability to manipulate the keyboard in a manner almost incomprehensible to those who had not seen musicians of the rank of Patricolo.—Columbia, S. C., State.

With Madame Nordica is Angelo Patricolo, who is beyond doubt the finest pianist ever heard in Tampa. Every number he played was applauded and encored to the echo, and he divided honors with the great singer. As an encore to one selection Signor Patricolo played a highly appreciated composition, which included an imitation of the British patrol, with "Dixie" and "Yankee Doodle" as a medley. This brought a storm of applause.

The last selection sung by Nordica was from "Die Walküre," in which is a call, the notes of which have done more to make Nordica famous than any other. Musical critics the world over have been lavish in complimenting her upon the rendition of this difficult selection.—Tampa, Fla., Daily Times

With Madame Nordica is Angelo Patricolo, solo pianist, and his work on the piano last night was a revelation. Critics in the North, and many of the leaders in musical circles in the old world, notably in Berlin, had pronounced Patricolo the equal, in many lines to Paderewski, and those who heard him last night will be inclined to agree with them.

Following this artist's rendition of the overture from "William Tell," Liszt-Rossini, the applause of the audience broke all bounds and would not cease until, despite many bowings, the player responded with an encore.

And then came what was one of the surprises of the evening. Patricolo, touching the keys ever so lightly, began some low, murmuring notes that gradually grew in volume until the familiar strains of "Dixie" were heard. Then the applause burst out again, drowning out the music.

The improvisations of the player, the changes in the music that kept always to the best loved music of the Southland, kept the audience in a tumult, and time after time he was interrupted by the applause, once or twice several cheers being distinctly heard. It was easily the most wonderful rendition of the old war favorite that has ever been heard here.—Jacksonville, Fla., Times-Union.

Carl's Springtide Recital.

William C. Carl has received several manuscripts of organ music which have been especially written for and dedicated to him by American composers. These will be played at his forthcoming series of Springtide organ concerts in the Old First Presbyterian Church, New York City, after Easter.

G. Waring Stebbins, organist of the Emanuel Baptist Church, Brooklyn, has contributed a scherzando, in G major, which will have its initial performance. Mr. Stebbins has also sent a new "Wedding Song," and this, as well as several European novelties, will be included in the list. C. Max Ecker, of Toledo, Ohio, has written an attractive wedding suite, which will also figure on one of the programs. The dates of these recitals will soon be announced.

Last Friday evening Mr. Carl gave his third recital in Oradell, N. J. He was assisted by Edwin Wilson, baritone, who has appeared at many Carl concerts this season as soloist. On Easter Sunday afternoon Mr. Carl will conduct Gounod's oratorio, "The Redemption," at the "Old First" Church. After that he leaves for his Western tour.

E. E. Greville will entertain members of the National Arts Club this evening with some excerpts from a new comic opera, "Daughters of Egypt." The music is by Walter Pulitzer, the book and lyrics being contributed by Mr. Greville.

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INDIANAPOLIS.

INDIANAPOLIS, Ind., April 1, 1906.

The management of English's announces the most important social and musical event of the season in Indianapolis during the second week in April when Henry Savage's combined "Parsifal" and English Grand Opera Companies, with their Symphony Orchestra of sixty musicians, under three conductors, will come for three performances.

Nothing has attracted more widespread attention this past year than the first production in English of the "Valkyrie," the first of the "Nibelungen Ring" operas to be translated to the American stage. "The Valkyrie," with its celebrated music numbers, including the "Song of Springtime and Love," the "Ride of the Valkyries," the "Magic Fire Scene," and others will enchant music lovers on Wednesday night, April 11.

The brief operatic season will open Tuesday evening, April 10, with "Tannhäuser." The big orchestra for these two evenings will be under the authoritative direction of Wagnerian conductor Elliott Schenk.

On Wednesday there will be a matinee performance, when "Rigoletto" will be sung for the first time in Indiana, and in English. Each of the three operas will have a separate production and cast, affording opera goers an excellent opportunity to hear all of the principal artists in Mr. Savage's combined English singing forces. The regular box office sale begins Friday, April 6. A. F. Miller, manager of English's, will be most cordially encouraged in his efforts to bring so engrossing a musical affair to Indianapolis.

The Kneisel Quartet and young Arthur Rubinstein appeared at Caleb Mills' Hall on the evening of March 20, with a good audience in attendance. The manager was Ona B. Talbot, who closed her season of 1905-6 with this brilliant organization. The concert was a notable one, Mr. Rubinstein playing Chopin's "Polonaise Militaire," with his brilliant technic. The applause was tumultuous and Mr. Rubinstein showed his appreciative understanding of his audience. His youth is a pleasing foil for such musical ability, and the poetic instinct displayed so early speaks volumes for his future.

The Kneisel Quartet charmed the audience, which was conclusively made up of most earnest music lovers. Schumann, Mozart and Smetana were played.

Ona B. Talbot's directorship of several brilliant artists and organizations within the past five seasons includes the Theodore Thomas Orchestra, with Theodore Thomas. Mrs. Talbot has the capacity of a most able impresaria, and has musical Indianapolis at her feet for the excellent standards she has unflinchingly held through the long period of "waiting," which is met with by every agent in a new enterprise, commercial or musical.

Theresine Wagner, pianist, and Orville Harold, tenor, gave a concert on Friday evening at Caleb Mills Hall. Mr. Ernestinoff, who is Mr. Harold's teacher, played his accompaniments. Mr. Harold's songs were "Lend Me Your Aid" ("Queen of Sheba"), the song cycle, "Day-break," by Ronaud, and Allitsen's "Song of Thanksgiving." Mrs. Lieber, violinist, assisted.

The Thomas Orchestra, with Frederick Stock, conductor, will be heard in Indianapolis, as stated previously in these columns, on Monday evening, April 16; Tuesday afternoon, April 17, at 3:30 o'clock, and Tuesday evening, April 17. The unusual hour for the matinee is due to the fact that these concerts take place in a school building Boone McKee, who is the manager of these concerts, is to be fully sustained in his praiseworthy enterprise. The fact that Emil Paur will be one of the soloists and will play at the afternoon and at one of the evening concerts, is causing the ticket sale to grow apace.

Nannie Love proposes to establish in Indianapolis a school for the education of teachers for public school music. Miss Love is known throughout the East as a woman of broad musicianship and reliable competency in these lines.

The chief and most engrossing musical event of the week was that of Arthur Rubinstein's return engagement

to this city under the management of Ona B. Talbot. His program included the big Bach-Tausig toccata and fugue, Chopin's sonata in B minor, ballade in A flat, two preludes and two studies; two fantasy pieces, by Schumann; Juon's "Humoresque," Brahms variations on a theme by Paganini, and Liszt's "Mephisto" waltz. Rubinstein's technic, personality and wondrous strength of intellectual comprehension made the program a memorable one to the large and delighted audience present. The "boy player," as some called him, was overwhelmed with applause, flowers and cheers. It was a splendid triumph for the artist, his manager and Indianapolis, and Mrs. Talbot is receiving the warmest approbation for her enterprise in having arranged a second date with this brilliant pianist, who gave his listeners one of the greatest programs ever heard here. "His technic is absolutely incomprehensible," one enthusiast was heard to exclaim, but great as it is, Rubinstein clearly demonstrates the fact that it is secondary to his mental grasp and his truly enchanting interpretation of the poetic lyric.

Christian Frederic Martens has been engaged to sing in Gaul's "Holy City," which is to be given by the Choral Society of Brazil, Ind. Mr. Martens is considered a singer of many excellencies, having been heard in the chief American cities in a concert tour. Miss Bryant, one of the directors of the Choral Society engaging Mr. Martens, is also supervisor of music in the public schools of Brazil, besides being a voice pupil of Mr. Martens.

A highly interesting program of Scotch and Irish melodies was given for the Literary Club of Logansport by Florence Atkins Gavin, contralto, and Louise Schellschmidt, harpist, both of Indianapolis. Mrs. Gavin's beautiful voice met with much appreciation, while Miss Schellschmidt's sympathetic playing made her for all future occasions an absolute favorite with Logansport audiences. Her engagement with the Cincinnati Symphony Orchestra, as a member for the past season, has proved a most satisfactory one, for among all of the Indianapolis musicians this young woman is one of the most musicianly. Her sister, Bertha Schellschmidt, is director of the violin department at the State Blind Institute, and has also been a most valued member of the Indianapolis Symphony Orchestra, under Karl Schneider's conductorship. Miss Schellschmidt, although young, was one of the first promoters of this orchestra, being most active in its achievement of success.

William Bunch, director of music in the Normal College of Muncie, was calling upon musical friends in the city the past week.

Lulu Fisher has returned from a three years' course of voice training under eminent teachers in Europe.

March 28 was the miscellaneous program day of the Matinee Musicale. Those appearing were: Mrs. Thompson, Mrs. Francis, Miss McKenna, Miss Niblack, who played Tchaikowsky's "Symphonie Pathetique," Miss Langsenkamp, who sang "Ich Liebe Dich" (Grieg), and "His Favorite Flower" (Lowitz); Florence Tush, whose songs were "Sunbeams," by Ronald, and "Ashes of Roses," Wood; Mrs. Clarence Coffin, pianist, and Edith Brown, violinist, played Schütt's suite, op. 44; Mrs. Davis sang Neidlinger's "The Rose in the Garden" and "The Four Leaf Clover," by Brownall; Mrs. Charles Shaler sang a group, "Venus and Cupid," "The Stars in the Heavens Are Shining," and "The Lass with the Delicate Air";

Francis Spencer gave the "Serenade," by Verkowitz, and "Cracovienne Fantastique," by Paderewski, and Mrs. Maxwell, Miss Lewis and Mrs. Littell sang "Ti Prego Padre Eterno," by Curschmann. Of those performing, it may be said that an encouraging seriousness seemed to be evident, and a general spirit of kindly enthusiasm on the part of the audience. Mrs. Shaler gave real pleasure with her warm tones. The three singers in the last number, which is not an easy one to sing, gave a likewise definite pleasure to the audience. Mrs. Maxwell's pure soprano sustaining with perfect ease the balance and musical swing of her part. A constant improvement seems apparent in this singer's voice. She is a pupil of Karl Schneider.

Mrs. Charles B. Foster, the president of the Matinee Musicale in Frankfort, was in the city last week, her chief mission being to hear young Rubinstein play.

Mrs. Foster is a sister of Ona B. Talbot. She is enthusiastic over the flattering success of her musical club, and has been a strong factor in increasing its membership to nearly three hundred.

Among other well known visitors in the city to hear Mr. Rubinstein's return program was Mr. Nussbaum, the director of the Marion Conservatory of Music. Both Mrs. Foster and Mr. Nussbaum expressed much enthusiasm over the Indiana Music Teachers' Convention, which will take place at Frankfort in June.

THE MUSICAL COURIER will be regularly found at the Indiana News Company, Capitol avenue, and Riebel & Co.'s, 14 North Pennsylvania street. All items of news and of musical interest are solicited for this column. Kindly send direct to the correspondent.

WYLA BLANCHE HUDSON.

Concert by Young Composers.

Advanced students of composition in Louis Victor Saar's classes will give their third annual concert at Assembly Hall, April 11.

The program follows:

Sonata for Violin and Piano in F sharp minor, Effie Frances Terry
Maurice Kaufman and the Composer.

Songs—
Credo, from Mass in B flat, Edward R. Caldwell
Love's Nearness (H. van Dyke), Thomas Tryon
Quietus (Ch. Watson), Frederick Schlieder
Reinold Werrenrath.
Oh, Boat of My Lover (Dina Mary Craik), Frederick Schlieder
Sun of the Sleepless, Chester Searle
Alfred Dickson.
Into the Silent Land (for four parts à capella), Chester Searle
Cora Eugenia Guild, Anna Taylor Jones, Alfred Dickson,
Reinold Werrenrath, Quartet of the Church of the Puritans.
Piano Solo—
Pensee Poetique, Elsa Breidt
Theme and Variations in F (by request), Elsa Breidt
The Composer.

Songs—
Der Asra (H. Heine), Elsa Breidt
Wunsch (Anonymous), Elsa Breidt
Anna Taylor Jones.
Lied in der Nacht (Otto Julius Bierbaum),
Gertrude Norman Smith
Rain on the Down (Arthur Symonds), Gertrude Norman Smith
Pastoral, Gertrude Norman Smith
Lillian Brechemin.
Nachts (Paul Heyse), for three female voices with piano
accompaniment, Gertrude Norman Smith
Lillian Brechemin, Vanna Pera, Lila Haskell.
Sonata for Violin and Piano in E flat major, Chester Searle

Ludmilla Chestakoff, sister of the composer Glinka, died in St. Petersburg last month, aged ninety-six.

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MUSIC IN CANADA.

TORONTO, March 30, 1906.

Charlotte Maconda, the soprano, received many of her friends graciously in her apartment in the King Edward Hotel on Monday evening, March 26. She wore a handsome gown of rich red material. Later, in one of the larger reception halls, she demonstrated her cleverness in conversation with the Canadians, discussing color in music with a prominent portrait painter, and topography of the Western Coast with an eminent steamship official. It is gratifying to know that this charming woman and true artist will soon return to the Massey Hall platform. Mme. Maconda spoke well of the orchestra and of her delight in singing with orchestral support.

At the People's Choral Union concert, at Massey Hall, on March 27, Mme. Maconda's beautiful numbers were a special feature. They included Verdi's "Ah fors e lui," Lehmann's "You and I" and the Strauss "Serenade." The gifted singer aroused genuine enthusiasm. Her aria and songs were interpreted with dramatic effect and pure intonation.

Among Canadians who have been successful in the management of musical enterprises are L. W. Howard, of the Post Office Department, Ottawa; Sydney Detlor, of Belleville, Ont., and Arthur Lavigne, of Quebec. The names of Stewart Houston, Spencer Jones, I. E. Suckling and Charles A. E. Harris already are well known to readers of these columns.

The Toronto Women's Musical Club's program of March 29 contained many interesting features, being well arranged by Mrs. Edward Fisher, as follows:

Concerto, A minor (first movement).....	Schumann
Mary L. Caldwell; Second Piano, Maidie Morley.	
Bisess's Song, Come Back to Me, Beloved.....	Arthur Foote
If Love Were What the Rose Is.....	Arthur Foote
If I Were King.....	Louis Campbell Tipton
H. Ethel Shepherd.	
Aus Meinen Grossen Schmerzen.....	Franz
Ständchen.....	Franz
Für Musik.....	Franz
Robert Stuart Pigott.	
Allerseelen.....	Richard Strauss
Aimons-nous.....	Saint-Saëns
Ariette.....	Paul Vidal
Miss Shepherd.	
Sonata, op. 53, Waldstein.....	Beethoven
Douglas Bertram.	
Accompanist, Mrs. Blight.	

Lena M. Hayes, the gifted young Canadian violinist, will give a recital tomorrow evening in the Conservatory Hall. The assisting artists will be Douglas Bertram, pianist; Frederic Nicolai, 'cellist, Jessie Perry, accompanist, and the event is under the patronage of Mrs. Mortimer Clark, Lady Boyd, Lady Meredith, Mrs. Ramsay Wright, Mrs. August Bolte, Mrs. Hugh Langton, Mrs. Walter Beardmore, Mrs. Edward Fisher, Mrs. H. S. Strathy and Mrs. H. D. Warren.

The Women's Musical Club, of Vancouver, is doing much to advance the interests of the divine art in British Columbia. Meetings are held fortnightly and accounts of these events will be found from time to time in this department.

An announcement has appeared on the Conservatory bulletin to the effect that the oratorio, "Salvator," by Mrs. Gardiner Harvey, of Guelph, Ont., is being published. This work has aroused much enthusiasm on several occasions at Guelph this season.

An artistic vocal recital was given by Nellie van Camp, assisted by Dollie Blair, Mrs. Sweetnam, Miss Smith and Miss Nasmith, at the Toronto College of Music, on March 29. Miss Blair and Miss van Camp are talented pupils of Dr. Torrington.

Louise Gunning, soprano, in Scottish songs, is the chief attraction at Shea's Theatre this week. On Monday night Miss Gunning proved to have a voice worthy of higher forms of art than those which her present repertory appears to embrace.

The Peterborough Examiner thus comments on the admirable playing of Arthur Ingham, concert organist, of Toronto:

The artist chosen to give the opening recital, Arthur Ingham, in a splendid series of selections, gave a most graphic and, withal, musicianly exposition of the quality and capabilities of the new organ. To the organist, naturally, fell the lion's share of the work, and excellently he performed his duty. Mr. Ingham, it is sufficient to say, is a thoroughly capable, artistic and satisfying organist, in every way competent to not only display the multifarious musical

capabilities of his instrument, but to interpret the music written for it, whether of the great masters or of his own compositions, or that of writers of lighter themes. He seems to excel—at least his selections and work last night and the manner of their presentation gave that impression—in delicate expression and deliciously dainty nuances. He plays with delightful feeling and unerring technicality. His recital brought out a wide range of subjects. Mr. Ingham performed three of his own compositions, and they seemed to suffer nothing in contrast with the works of the great composers that were mingled with them on the program.

From Halifax comes a glowing account of Max Weil's recent concert, at which Madame Kirkby-Lunn, contralto, was soloist, and Maurice Eisner accompanist. Albert Archdeacon, of the Albani company, paid a high tribute to this event at Orpheus Hall, in the Evening Mail, of Halifax.

Creditable concerts are held at Orpheus Hall, Halifax, by the Weil School of Music, under Max Weil's capable direction.

The Toronto National Chorus and New York Symphony Orchestra will give two concerts in Massey Hall in January, 1907.

MELODIC MONTREAL.

MONTREAL, March 29, 1906.

Eva Gauthier, a Canadian girl, who was sent abroad to study voice by Lady Laurier (wife of the Premier of the Dominion of Canada) and who is a member of the Albani Concert Company, drew my attention to the two concerts given by that organization in the Windsor Hotel Hall, on the 22d instant, and in the Monument Nationale, on the 26th. Miss Gauthier possesses a contralto voice of excellent quality, well schooled, which she uses with consummate skill and intelligence. Her execution and delivery of the "Bel Raggio," by Rossini, was, indeed, a marvelous bit of vocalization; she received spontaneous applause and was called out many times and had to give an encore. In the second concert she likewise distinguished herself artistically. Besides Miss Gauthier the organization includes Adela Verne, a pianist of uncommon gifts, who displayed in the second rhapsody, by Liszt, a faultless technic and a wealth of temperament. Albert Archdeacon, the baritone, did splendidly. Haydy Wood, the violinist, should devote his time to serious music instead of fiddle tricks. Albani still possesses the art to handle her voice, but has very little voice left. Her lower register is absolutely colorless, and in her upper notes she is most of the time off pitch. Her performance of the "Tristan and Isolde" song was, indeed, painful. She, nevertheless, got all the applause she could wish for. Frank Watkis furnished the accompaniment most satisfactorily.

Francis Rogers, the New York baritone, made his reappearance under the auspices of the Charitable Relief Society. Mr. Rogers sang songs by Carissimi, Martini, Handel, Dyer, Strauss, Rubinstein, Brogi, Thome, Tosti, Fauré, Luckstone, Hatton, Rogers, Cowen, Huhn, Loehr and Hugo Kaum. He was in excellent form and sang all through with beauty of voice, artistic phrasing and fine diction. He was enthusiastically applauded and the song "Irish Ditty" had to be repeated. Mr. Rogers during his stay in the city was the guest of Sir George A. Drummond.

The eighth lecture of the course on "The Voice," given by Wesley Mills, was devoted chiefly to illustrations of the application of the principles set forth in the previous lectures. For this purpose selections from the compositions of Handel, Schubert and Shakespeare were used, and it was clearly shown that the same principles apply to speaking and singing.

HARRY B. COHN.

A new three part symphonic poem, "Pilatus," by Alfred Meyer, will soon be published in Germany.

NEW ORLEANS.

NEW ORLEANS, March 28, 1906.

Great disappointment was felt here last Tuesday in the forfeiture of the Gerardy-Marteanu concert, which was to have been held here at the French Opera House on the 27th. The unfortunate occurrence was due to the delay of the train bearing the artists from Nashville to this city. Postponement was impossible on account of previous bookings, so that New Orleans had to forego the pleasure of hearing these two celebrities.

The New Orleans Choral Symphony Society will hold its two next concerts on May 2 and 3. The first will consist of a song recital by some good singer, with instrumental numbers interposed; the second will embrace choral, solo and instrumental work. It is very probable that Julian Walker, who made such a good impression at the first concert, will be the soloist.

Henri Wehrman has just finished two more of his series of French songs. They are "Ici bas" and "L'aveu Discret," words by Sully-Prudhomme and Eugène Morand.

At an early date Walter Goldstein will give his pupils a "miniature symphony concert." The program will be an exact copy of a real symphony concert, except that the orchestra will be represented by four-hand piano work. It follows: Beethoven's fifth symphony, Mendelssohn's violin concerto and "Tannhäuser" overture. This concert, which will inaugurate a series, aims to make symphony music popular to young students.

Trinity Church will offer a splendid program on Good Friday. Irene Wiggins-Campbell, the organist, has carefully trained the choir in Stainer's "Crucifixion," which will be accompanied by organ, violin, 'cello and harp.

Le Cercle Musical met last Sunday at the residence of Jeanne Dupuy-Harrison, and, as usual, was a success. Mme. Harrison sang "Pleurez Mes Yeux," from "Le Cid."

The Mark Kaiser Trio will be heard in early April at the residence of Mrs. Harry Howard. Mr. Kaiser's name has long been regarded a drawing card, so a large audience is naturally expected.

HARRY B. LOEB.

Awful Suffering

From Dreadful Pains Wound on Foot—System All Run Down—Miraculous Cure by Cuticura.

"Words cannot speak highly enough for the Cuticura Remedies. I am now seventy-two years of age. My system had been all run down. My blood was so bad that blood poisoning had set in. I had several doctors attending me, so finally I went to the hospital, where I was laid up for two months. My foot and ankle were almost beyond recognition. Dark blood flowed out of wounds in many places and I was so disheartened that I thought surely my last chance was slowly leaving me. As the foot did not improve you can readily imagine how I felt. I was simply disgusted and tired of life. I stood this pain, which was dreadful, for six months, and during this time I was not able to wear a shoe and not able to work. Some one spoke to me about Cuticura. The consequences were I bought a set of the Cuticura Remedies of one of my friends, who was a druggist, and the praise that I gave after the second application is beyond description; it seemed a miracle, for the Cuticura Remedies took effect immediately. I washed the foot with the Cuticura Soap before applying the Ointment, and I took the Resolvent at the same time. After two weeks' treatment my foot was healed completely. People who had seen my foot during my illness and who have seen it since the cure can hardly believe their own eyes. Robert Schoenhauer, Newburgh, N. Y., August 21, 1905."

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BRUSSELS.

BRUSSELS, March 16, 1906.

A charity concert was given on March 9 at the Grande Harmonie. The program consisted of the overture of "La Flûte Enchantée," a Bach concerto for piano, a Chopin nocturne, "Le jeu d'eau à Este" (Liszt), a piano concerto by L. F. Delune, a group of songs and aria from the "Freischütz."

The pianist, Laoureux, has a splendid technic for such a young boy, and he gives promise of developing into an artist of high rank. Mlle. Serven was so extremely nervous in the "Freischütz" aria that she did herself scant justice. In the group of melodies her voice was under better control, and "La Unit," by Delune, was much admired.

The program of the fourth and last Concert Populaire, which takes place Sunday, will be devoted to Wagner. Selections from "Tristan" and "Götterdämmerung" will be sung by Felischa Kaschowska, of Darmstadt.

The chief items of interest at the Conservatory concert last Sunday were Raff's beautiful third symphony, "La Forêt," and Wagner's rarely heard overture for "Faust." The latter is one of a series of seven unpublished sketches or scenes which were destined as a musical accompaniment to Goethe's drama. They were written in Paris in 1839, were practiced by the Société des Concerts du Conservatoire de Paris, but never performed publicly. In 1841, however, they were heard at a concert given by Schlesinger, the editor of Music. After performance of the work at Weimar in 1852, Liszt begged Wagner to retouch the work, which the latter did in 1855. The music of the overture paints vividly the dark thoughts of Faust.

The other numbers were the "Siegfried" idyll, the interpretation of which lacked color, and the "Oberon" overture. Gevaert directed, as usual.

Tonight, at the Salle Erard, Francisco Chiaffitelli, violinist; Marguerite Das, of La Monnaie, and Jean Janssens, give a concert. Chiaffitelli has had first prizes from the conservatories at Buenos Ayres and Brussels. He studied with Ysaie for a short time. He will play Saint-Saëns' third concerto, chaconne, suite of Sinding, and the Joachim variations. Mlle. Das will sing six songs of his composition.

"Romeo and Juliette," with Alchevsky and Alda in the title roles, was given for the first time this winter on Saturday evening.

Edouard Deru has gained much in the last two years. His concert work in that period has gained him a poise and self-possession which was lacking and his technic is surer. His tone remains as before—delightful. He is the only Ysaie pupil whose tone in any degree resembles that of his great master. The andante of Bruch's "Fantaisie Ecosaise" was, on this account, the most pleasing movement. The romance in F, Mozart's menuet, the polonaise in D, by Wieniawski, were the remaining numbers, and he gave Schumann's "Abendlied" as encore. Jougen played his accompaniments, while Théo Ysaie assumed the piano part in a Beethoven sonata.

Désiré Demest was severely indisposed, so Madame Demest replaced her husband. It was a great disappointment to the public, but Madame Demest sang so unaffectedly, yet with so much charm and ease, that she won much applause and almost reconciled the audience to Demest's non-appearance. She sang lieder of Schubert and Schumann, which Minet accompanied.

At the Theatre of the Gallery, on Wednesday afternoon, the postponed "Matinée Mondaine" was given. A lecture by George Vanor on the customs and celebrities of the eighteenth century was interspersed with dainty songs by Grétry, Lulli, Paër, Garat and Desbouillères, which Edmond Clément, from the Opéra Comique, of Paris, interpreted delightfully. He repeated "Hélas! c'est près de vous," Paër; "Bergère Légère," from "Bergerettes," and sang three times "Jeunes Fillettes." His success was immense. Minet accompanied in such a dainty manner that the grand piano almost gave the impression of a clavichord.

At the concert Ysaie, on March 24 and 25, Ysaie will play a Bach concerto for violin and two flutes, the third Mozart concerto and Beethoven. The orchestra, under Théo Ysaie's direction, will render three overtures. That of the suite in D, Bach; the overture of "Così fan tutti," Mozart, and "Fidelio," an exceptionally well arranged and interesting program.

The audience at Willy Burmeister's second concert enjoyed hearing him at his best. An attack of righteous indignation (the cause of which will be explained next week) added spice and cloves to his faultless playing and he was superb. As for the audience, it went wild and, though few in numbers, the applause was fairly deafening. After a group consisting of an aria by Weber, menuet by

Beethoven and gavotte, Padre-Martini (transcribed by himself), he gave, after many recalls, Mozart's menuet and, finally, a Handel menuet, as the audience was clamoring "Bis!" A Beethoven sonata, followed by the Raff concerto, opened the program. The latter was heard here for the first time. The slow movement is very fine, but the finale is banal in the extreme. After the last number—Paganini-Burmester variations—he played "Träumerei," by Schumann.

The pianist, Johan Wysman, who is an admirable accompanist, contributed a Chopin ballade and three small numbers.

On Tuesday next the Zunner Quatuor will give its second séance of chamber music. Mozart and Beethoven represent the classics and a quartet by the Russian, Alexander Borodin, will also be played.

Louise Desmaisons and Lorenzo Mora will give a concert at the Grand Harmonie on March 23. The former will interpret Beethoven, Chopin, Liszt, Rachmaninoff and MacDowell. Mora will play the "Valse Caprice," Saint-Saëns-Ysaie; Sinding's suite and the Franck sonata, with Mlle. Desmaisons.

César Thomson is playing in London tonight, where he will make but a short stay.

At the Salle Erard, last evening, Ina Littell gave a violin recital which was really the debut of this young pupil of Crickboom. She displays several excellent qualities and some charm. She already possesses a good left hand technic, but the tone is rough at times and she has much to learn in the way of style and finish. The best numbers were "Scène Chantante," by Spohr, and three Esquisses by her teacher. The concerto of Saint-Saëns in A major, "Tango," by Arbos, and Sarasate's "Habañera" were also on the program.

L. MARGUERITE MOORE.

RUTH LYNDY DEYO AT HOME AND ABROAD.

Ruth Lynda Deyo, the gifted young American pianist, who has played abroad with success, recently appeared in New York under the most happy auspices. Miss Deyo was the principal soloist at the first concert of the New Music Society of America, at Carnegie Hall. On that occasion she played MacDowell's second piano concerto. Two discriminating criticisms from New York papers are reproduced, also some of Miss Deyo's European press notices:

The concerto, which is one of the most effective works of its class, was the means of bringing forward another young American pianist, Miss Deyo of Albany, who, although only twenty-one years of age, has already won much praise for her playing in the concert halls of London and several German cities. Carreño and MacDowell have taught her, and few have made better use of their opportunities. She has what so few pianists of the time have, color in her playing and tenderness; her technic is of dazzling brilliancy, and her ability to build an imposing climax truly astounding. There were times when she seemed flustered—naturally enough under the circumstances of a debut, but on the whole she played the concerto as Hans von Bülow wanted good music to be played—correctly, beautifully and interestingly. It is safe to predict a brilliant career for this young American if she can be kept from the over strenuous artistic life. She had a most enthusiastic reception and was compelled to add an extra piece, a "Meditation," by Tchaikowsky, dedicated to Safonoff.—Evening Post.

Then followed the first appearance of Ruth Lynda Deyo, in MacDowell's second piano concerto. This work is dedicated to Madame Carreño, who played it in Berlin last fall. The success of the composition there was pronounced. It is not very familiar here, though it has two or three performances to its credit. Miss Deyo, therefore, had a double task before her. She must needs plead her own cause and that of her master, for MacDowell was her master, and her reading was authoritative and redolent with personal suggestions.

The concerto bristles with cruel difficulties, especially in the rhythms of the scherzo. Miss Deyo conquered her audience completely. Possessed of personal charm, her playing mirrored a straightforward method, complete control of her resources and an intellectual foundation all too rare. At times a bit of youthful boisterousness tended toward noise, but this is easily remedied, and it was all healthy. She played her testimony to MacDowell con amore. Insistent applause elicited an encore—Tchaikowsky's barcarolle. Exceptional promise is stamped on the work of this young woman.—Telegram.

At the close of the season one goes to concerts with more or less distrust, a state of mind brought about by the unfortunate experiences of the writer. With this feeling uppermost in our minds we went yesterday to the Festhall of the Central Theatre to hear Fri. Deyo, who made her first appearance in Leipzig with two important concertos and a number of solo pieces. I take pleasure, however, in testifying to the successful manner in which this young American dispelled this distrust and proved herself to be one of the genuinely "elect" in the art of piano playing.

She awakened the liveliest interest and fullest sympathy by her playing of the Saint-Saëns concerto in G minor; this she gave with such splendid control and bravura that one was reminded of the debut of her great teacher, Madame Carreño. The lyric themes of the first movement received most beautiful tonal treatment. The artist played yesterday for the first time with orchestra, and consequently deserves all the more praise for her successful performance. She possesses eminent pianistic gifts; a healthy musical sense; considerable physical strength and a thoroughly artistic temperament; in short, a talent that is not far from having attained full maturity.

This impression was strengthened by the further work of the evening. A group of excellently played solos followed, among

them a scherzo of her own composition, which, though not especially unusual, was nevertheless pianistic and well written.

The Tchaikowsky concerto, which, with all its banalities and brutalities, is nevertheless captivating, gave the artist a splendid chance to reveal her charming touch, her masterful chords, and brilliant octave passages. Fri. Deyo called forth the most extraordinarily enthusiastic applause, and one feels safe in predicting that she will become known as one of the great pianists.—Leipziger Zeitung.

The young pianist introduced herself most favorably through two concertos and some solo numbers. It is very evident that she possesses most decided talent. Her technic is remarkably well developed, and her fine sense of rhythm was assuredly most grateful to the conductor, who had his work thereby made easier for him. Her interpretations show elegance and good taste, and we can surely expect that in the future she will take a place in the front rank of pianists.—Leipziger Neueste Nachrichten.

A pianist possessing delicacy, grace, and a degree of virtuosity which was displayed in her brilliant passage work. These were delightful in their absolute evenness.

Without doubt she has in addition to a most excellent technical equipment unusual musical intelligence.—Leipziger Tageblatt.

Cornell University Music Festival.

The third annual music festival of Cornell University will be held April 26, 27 and 28, at Ithaca. The evening concerts will take place at Sage Chapel and the afternoon concerts at Sibley Hall. Hollis E. Dann, musical director at the university, will be one of the conductors of the festival. Emil Mollenhauer, of Boston, is to be the principal music director. The soloists announced are Louise Ormsby and Josephine Knight, sopranos; Isabelle Bouton, contralto; Edward P. Johnson and Lloyd Rand, tenors; Leonard B. Merrill, basso; Alice C. Wysard, organist. The Festival Chorus will consist of 165 voices; the Boston Festival Orchestra will have forty-eight players. "The Creation" will be sung on the first evening. The first afternoon concert will have a popular program, including "Rienzi" overture, "Salut d'Amour," by Elgar, and "Elizabeth's Greeting," from "Tannhäuser"; the suite, "La Farandole," by Dubois; some songs by the soprano with the piano accompaniment. Two Hungarian dances, by Brahms; Handel's "Largo" and Liszt's first rhapsodie. At the second evening concert, Dubois' cantata, "The Seven Last Words of Christ," will be sung for the first half of the program; the second half of the concert will have a miscellaneous program beginning with the Beethoven "Leonore" overture, No. 3, and ending with the march, "Slav," by Tchaikowsky. Between the Beethoven and Tchaikowsky numbers there will be three vocal numbers from "Pagliacci," "Lohengrin" and "Manon," and the prelude to "Lohengrin" will be played.

The fourth concert will have a Symphony program as follows:

Overture, Endymion Kroeger
Prize Song, from Die Meistersinger Wagner
Mr. Rand.

Air Bach
Tone Poem, Death and Transfiguration Strauss
Fifth Symphony Beethoven

At the final concert, Verdi's "Manzoni" requiem will be sung, with the following soloists: Miss Ormsby, Mme. Bouton, Mr. Johnson and Mr. Merrill.

"Gunther, the Minnesänger," is the title of a new opera by Wilhelm Flöederer, to be given in Breslau shortly.

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PARIS, MARCH 19, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

ABOUT as perfect a performance of a symphony as it is possible to give was that on Sunday afternoon at the Conservatoire under the direction of Georges Marty. The composition selected was the so called "Reformation" symphony of Mendelssohn, a work seldom found on present day programs of this great French institution of musical erudition. Being transparently clear and lucid in its form and the conductor's reading of the score so intelligible, one had to surrender to the complete enjoyment of listening to a performance at once the neatest and most technically finished of all the orchestral playing in Paris. On several occasions it has been said that the orchestra of the Conservatoire is the finest in the French capital, and each hearing but strengthens that opinion—now a settled conviction.

Besides the symphony, a first audition was heard here of two symphonic fragments, prelude and scherzo, from Ferdinand Le Borne's "L'Absent." "L'Absent" is a dramatic piece in four acts, Dutch in character, by Georges Mitchell, played nearly one hundred times at the Odéon in 1904, to which Le Borne has written the music, consisting of five symphonic numbers. The two excerpts presented on this occasion were received by the audience with rather more hissing and hush sounds than applause. THE MUSICAL COURIER readers know that we have the privilege in Paris of hissing when we do not wish to approve, or think we do not like a piece, and frequently concerts are visited by a "clique," or a "claque," as the case may seem to require. Not always by fault of the music or the musicianship of the author is a performance here "hissed," but the composer may have enemies, and coalitions, coteries or cliques are formed to down him or kill his musical success.

After this hissing episode came Beethoven's E flat concerto for piano with E. M. Delaborde in the solo part, which he played with much vigor and a certain "aplomb." Six unaccompanied choruses, two of Jannequin and the other four by Costeley, were delivered beautifully by the society of trained singers attached to the Conservatoire. Schumann's "Manfred," music consisting of the overture—splendidly performed by the brilliant orchestra—the Entr'acte and other portions, concluded the concert.

At the Lamoureux-Chevillard concert the program was termed a "Beethoven Festival" because composed of that master's sixth and seventh symphonies, between which Wilhelm Backhaus (the winner of the "Rubinstein Prize" in Paris last summer) performed the E flat concerto for piano and orchestra.

The program of the Colonne concert offered the Berlioz "Symphonie fantastique" (I, "Rêverie," "Passion"; II, "Un bal"; III, "Soirée aux champs"; IV, "Marche au supplice"; V, "Songe d'une nuit du sabbat"); Lalo's "Rhapsodie Norvégienne"; air from Mendelssohn's "Elijah,"

beautifully sung by Louis Frölich; "Variations symphoniques" of C. Franck, well played by Ricardo Viñes; fragments from "La Valkyrie," Wagner, M. Frölich and the orchestra.

Le Rey's orchestra, at the Marigny, under Fernand de Léry, played a mixed program, including the "Euryanthe" overture, Weber; new compositions by Léo Sachs for voice and for flute, with orchestra; concerto of Ch. M. Widor, performed by Marcelle Le Rey, under direction of the composer; and selections from Mozart's "Don Juan," with Don Ottavio, Don Juan, Leporello, Le Commandeur, Mazetto, Donna Anna, Donna Elvira and Zerlina appearing in the cast.

The tenor Van Dyck has returned to the Paris Opéra



to take part in a short series of Wagner performances, beginning with "Tristan and Isolde."

Wilhelm Backhaus will play this evening the same program with which he won the "Rubinstein Prize."

Bruno Eisner, who proved so close a second in the Rubinstein competition, receiving first honorable mention, with the expression of regret by the jury that there was no provision for the division of the prize money, has just given a most successful piano recital here at the Salle Erard. His program was selected from the works of

Bach-Liszt, Scarlatti-Tausig, Gluck-Saint-Saëns, Beethoven, Chopin, J. Jemain and Schubert-Kleimmichel. Young Eisner is a Viennese pianist of undoubted talent and fiery temperament.

The Société Nationale, at its 336th concert, given in the hall of the Schola Cantorum, had a long list of compositions to be heard for the first time. Among these were a suite for grand organ, by Pierre Kunc; two melodies (songs), by O. Bouwens van der Boijen; two pieces for piano, by Henry Février; two sketches for organ, J. Ermend Bonnal; "Les Heures Claires," by M. Debric; three pieces for guitar, Albeniz and Tarrega; "Tableaux d'une Exposition," characteristic pieces for piano, Moussorgsky; two melodies, Casella; prelude and fugue for organ, by A. Philipp.

At last week's concert of the Société Philharmonique the attractions were Madame Culp-Merten, singer, and the Quatuor Zimmer (Albert Zimmer, Franz Dochaerd, Louis Baroen and Emile Dochaerd), of Brussels. For some reason, perhaps because not known here, the Zimmer club did not draw well. Their numbers on the program were a C major quartet (op. 54) of Haydn, and the E flat (op. 4) quartet of Edouard Lalo, between which Madame Merten, with a powerful voice of frank or free emission of tone, sang nine German lieder, by Schubert, Schumann, Carl Loewe and Hugo Wolf.

Last July, at the "Concours" of the Conservatoire, a slender little girl of less than a dozen years, golden haired and blue eyed, won a "first prize" among other laureates. This same little child the other evening gave her first piano recital at the Salle Erard before a house full of enthusiastic friends. Her teacher, Alphonse Duvernoy, had selected a pleasing program—not too fatiguing, but sufficiently long for Lucie Caffaret, which she executed with wonderful ease and repose for one so young, surpassing in memory some of the veteran French pianists, who always play with their eyes glued to the music. Little

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Lucie Caffaret does not play with her head in her notes, but has her notes in her head as well as in her fingers. The G minor fantasia et fugue of Bach-Liszt was performed with remarkable dignity of style; Beethoven's thirty-two variations were very clean and clear technically; a Mendelssohn morceau and two études of Chopin were rapturously applauded, while a piece by Professor Duvernoy, "Sous Bois," was played so delightfully that it had to be repeated. The young pianist's technical ability covers clean, pearly scales tapering in pianissimo endings that invariably win the admiration of a French audience; light and shade effects without confusion or blurring, and considerable force or power for her age. Never was a teacher so radiant with pride and joy, or a pupil so innocently happy as observed on that evening after the concert.

La Société de Musique de Chambre, for wind instruments, founded by P. Taffenel, in 1879, gave an interesting afternoon concert on Thursday last at the Salle Pleyel. Among compositions by Georges Sporck, Gabriel Pierné, Ferdinand Schneider and Sylvio Lazzari was the second suite, "Poèmes Virgiliens," for flute and piano, by Théodore Dubois, performed by Ph. Gaubert, accompanied by the author. Words fail to express the pure and poetical charm of these evocations of the tender genius of Virgil. A sonata for 'cello, also by Dubois, and played by Feuillard, is one of the most entrancing pieces written for that instrument.

Mme. F. de Faye-Jozin, pianist and composer, with Eugène Saury, premier prix du Conservatoire, gave a short musical program before the American Ladies' Benevolent Association last Monday. As composer, Mme. de Faye-Jozin was on the program with a "Rêverie du Soir" and "Harvest Scene," both for piano; also "Cantilène" and the "Première Ecossaise," for violin. Mme. Jozin was much applauded, both as composer and as pianist.

The newly formed Quatuor Lyrique Mauguère (Hélène Luquiens, Mathilde Cosset, G. Mauguère, R. de Rotterdam, with Alfredo Barbirolli, pianist-composer) did some surprisingly clever work the other evening in a program comprising Robert Schumann's "Chansons Espagnoles," ten numbers; "Poèmes d'Amour" of Brahms, eight numbers, and "Chansons des Bois d'Amarante," five numbers, by Massenet; besides solo selections for each singer. The voice blending was fine and the light and shade effects exquisite; the tonal beauty generally was all that could be desired.

Sunday afternoon the "American Register" gave a musicale in conjunction with an exhibition of paintings. The musical part was very successful, all the artists being members of the Opéra, Opéra Comique, Comédie Française and the Conservatoire. The program offered was quite interesting.

Adolphe Borchard, a Conservatoire prize winner, gave a successful piano recital at the Salle Erard, the program ranging from Scarlatti and Bach to Fauré, Diémer and Liszt.

Emile Saury, another prize winner, gave a violin concert

at the Salle Pleyel, with the assistance of Louise Grandjean, of the Opéra, and Antoinette Lamy, pianist. Sonata for piano and violin, by Chevallier; another by C. Franck and a third by Gabriel Fauré, together with vocal numbers by L. Sachs and Schumann, constituted the program.

Olga de Névosky gave a vocal concert at the Salle des Agriculteurs, assisted by Caristie Martel, reciter, and Edmond Hertz, pianist. The concert giver's own selections were from Lulli, Haydn, Berlioz, Franck and Schumann, in which she was well received and much applauded. M. Hertz made quite a hit with his playing of Schumann, Brahms, Chopin and Liszt.

Arthur de Greef, pianist, from Brussels, and Jules Boucherit, violinist, gave three séances of sonatas that proved eminently successful. The first concert offered four sonatas of Mozart; the second, Bach, Beethoven and Schumann; the last Brahms, Franck and Saint-Saëns. These were all beautifully played and greatly enjoyed by musical audiences.

Minnie Tracey gave her annual concert, Salle des Agriculteurs, assisted by Hélène Zielinska, harp; Georges Enesco, violin; and M. van Waefelghem, viola d'amour. Her program was varied and interesting, including selections, with obligati, from Rameau, Scarlatti, Ariosti, Rubinstein, Moreau, Massenet, Franck, Sinding, Grieg, Sibelius, &c. Miss Tracey was in very good voice and sang well, as she usually does. Her efforts, however, seem to be leaning too much toward pianissimo singing, which tendency often neutralizes possible contrasts and effects.

Miss Tracey's success was shared by her assisting artists.

Madame Mellot-Joubert gave a highly interesting recital of vocal music, ancient and modern, at the Salle Erard.

In the large hall of Cavaillé-Coll-Mutin a 32 foot organ was opened by M. Eugène Gigout, the well known organist of St. Augustin, with a musical program including Bach, Handel, Boellmann, and several original Gigout compositions. His toccata is a grateful piece for the organ and had to be repeated by the genial organist-composer. The applause which followed was hearty and prolonged.

Mr. and Mrs. Gustave Wagner, two favorably known violinists, gave their annual concert. They were assisted by M. Oumiroff, who sang several Bohemian songs in a happy manner, Maurice Dumesnil, a talented pianist, and an accompanying orchestra conducted by the violinist Geloso. The violinistic couple were warmly received, their playing being much appreciated.

The Students' Reunion offered an attractive musical program Sunday night. Hélène Zielinska contributed some charmingly played harp soli, and her sister, Marguerite Zielinska, was heard to advantage on the 'cello. Charles Holman-Black, always a favorite singer with the students, sang selections from Schubert, Victor Harris, Sebastian B. Schlesinger, Emma Fraser-Blackstock and Tosti, for which he was applauded to the echo. Holman-Black's voice is of a very pleasant quality; his emission is easy and his diction always faultless.

Rev. Mr. Shurtleff's address was on "The Capacity of Man."

Want of space once more obliges the condensation of certain concert notices. At the Salle Erard a concert was given by:

Colette Schultz-Gaugain and William Cantrelle, assisted by David Devries, of the Opéra; program consisted of compositions for piano and violin, mostly modern, and for the voice.

Gabrielle Monchablon, pianist, assisted by nine in number; program, Bach, through the romantics to present time. Madame Rey-Gafrès, pianist, with Arnold Rosé and Friedrich Buxbaum; sonatas, trio and soli.

Paul E. Brunold; piano recital.

Salle Pleyel.—Théo. Delacroix, tenor, with various assistants; program vocal, instrumental and choral. Among other interesting things was "La Nuit Persane," in four parts, by Saint-Saëns.

Ferdinand Mazzi, with assistance, in a program of his own composition.

Charlotte Laury; piano recital, chiefly classical.

Cécile Meüdt, pianist, with several assistants; program, romantics.

Jean Canivet and Paul Oberdoerffer, with assistance; piano, violin and other strings.

Salle des Agriculteurs.—Vocal Quatuor of Paris, assisted by Society of Wind Instruments; part I., old time; part II., present time French composers.

Salle des Enfants des Arts.—Mme. Hotz-Ramat, assisted, piano, violin, 'cello and voice; program consisting of romantics.

House of Paul Seguy.—Une heure de musique; cantates de Rome; "Judith," of Paul Hillemacher.

Salle Hoche.—Jean Saltas with the Société des Visiteurs; for charity.

Théâtre des Capucines.—Miss Ladd in airs from "Carmen," "Manon" (Massenet), and the Pastorale of Bizet.

Holy Trinity Church.—Selections from Bach's "St. Matthew Passion," by a surplined choir under direction of the organist, Alfred Baehrens.

Mr. and Mrs. Frank King Clark are looking forward to the occupancy of their new hotel, near the Place Victor Hugo, with much pleasure. And no wonder, for they will have a spacious house with several grand salons, reception, teaching and waiting rooms, cuisinerie, banquet hall, garden for evening parties, &c. As already noted, this mansion is now being reconstructed to suit the needs of Mr. Clark and his numerous pupils. His opera class is large and constantly growing. Clark's success in Paris is simply stupendous.

Mrs. Frank H. Mason, wife of the American Consul-General, recovered sufficiently from an attack of la grippe to hold a delightful reception Tuesday of last week.

DELMA-HEIDE.

Musical Director Dead.

Francis James Mulligan, for many years musical director of the Girls' High School, in Brooklyn, died Friday, March 30, at his late home, 227 Macon street. Mr. Mulligan was an excellent musician and disciplinarian. He did much to elevate the musical taste of the young students. The deceased was in his sixtieth year. He is survived by a widow and several adult children.

The Cologne Festival begins on June 1.

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LEIPSIC.

LEIPSIC, March 21, 1906.

The twenty-first Gewandhaus concert, on March 21-22, the last but one for this season, was devoted wholly to Brahms, and Eugen d'Albert was the soloist. The program brought only the "Tragic" overture, op. 81, the B flat major concerto for piano, op. 83, and the fourth symphony in E minor, op. 98. If ever there has been a program of "thick" music, entirely apart from the ultra modern, this was it. In the two hours of performance there was one thought of Beethoven in the overture, one thought of Schumann in the second movement of the concerto and the last part of the concerto had one episode, leaning toward the Slavonic. The rest was the usual bread, buttered on both sides—Brahms, Brahms, Brahms.

The overture and the concerto were just as symphonic as the symphony, and but for the matchless individuality of the Brahms voice, with the matchless skill of Nikisch, d'Albert and a great orchestra, the concert would have been tiring. But it was not. At the public rehearsal the overture and the symphony were played before the concerto. When d'Albert began participation in the running colloquy of horns and piano in the production, the effect was so tremendous that the audience was set in commotion as if a storm of applause were threatening. The artist was evidently in perfect humor for a great performance. There was interrupting applause at the close of each movement, but notwithstanding the attractiveness of the last, the artist did not again get the hold on his audience that he had in the introduction.

The last program of the season will be devoted to Beethoven, bringing the "Leonora No. 1" overture, the chorus of Dervishes, Turkish march, the "Feierlicher" march and chorus from the "Ruins of Athens," also the ninth symphony, with chorus.

You have had by cable from this office the report that the gifted Chicago woman, Jennie Osborn Hannah, has been regularly engaged for the Leipsic opera, after her one performance here, March 18, as Elizabeth, in "Tannhäuser." Her work will begin August 1, and while she has now ten roles ready, there will be about twenty required. Her husband, Frank S. Hannah, the genial United States Consul at Magdeburg, will engage a residence and come to Leipsic in July. From here he will make the two hours' run to Magdeburg daily, as he does now to Berlin.

The story of Mrs. Hannah's operatic venture is comparatively a simple one. It is that of a shrewd woman, a beautiful voice and a superb routine in the business of a singer. Since she came to Germany to coach in opera with Frau Sucher she applied to one agent; as a result was heard three weeks later only by Nikisch, sang the trial role here and had her contract with the opera just sixty days after the first step, January 18. The first hearing was in Berlin, February 12, at which time Nikisch heard eight or ten others with various operatic aspirations. Mrs. Hannah was the only one of the group considered. Under date of Leipsic, February 13, Nikisch wrote Herr Sucher to have Mrs. Hannah submit her repertory, as he wanted her to sing a guest role in Leipsic. From among the ten parts named by Mrs. Hannah Nikisch selected the Agathe of Weber's "Freischütz." That role has considerable dialogue, and as Mrs. Hannah thought it unwise to invite unnecessary trouble with the language, she asked to sing Elizabeth, a privilege which was generously granted her. The performance here was under the direction of Herr Porst, but Nikisch made the long trip from Hamburg in order to be present. He also returned to Hamburg immediately.

The performance of the "Tannhäuser" may be reported briefly. Of the remaining cast, Herr Rapp appeared as the Landgraf of Thüringen, Herr Urtus as Tannhäuser, Herr Schütz as Wolfram, Herr Edward as Walter, Herr Schwarz as Bitterolf, Herr Löschke as Heinrich der Schreiber, Herr Kunze as Reimar von Zweter, Frl. Franz as the shepherd, and Frl. Sengern as Venus. For some unaccountable reason the orchestra began the evening rather sleepily, for it was only with the greatest energy

that Herr Porst finally got the horns to play up to tempo in the overture. The first scene between Herr Urtus and Frl. Sengern went very well when they got their voices warmed to the singing, but only the most moderate enthusiasm of participants or audience could be claimed before half of the second act had passed. When Mrs. Hannah appeared to open this act with the familiar "Dich theure Halle," the first observation was that, whatever might be her probable nervousness under the circumstances, it did not show in her voice. That fine organ, with its years of splendid discipline, could not be shaken even under stress of an operatic debut. The fact was apparent that the Chicago woman was no compromise candidate. When, later in the same act, she reached the episode of interception for Tannhäuser, she had attained perfect musical poise, and the theme, "Ich flehe für ihn," was sung with a spirit and vocal art that were truly warming. In the ensemble then following one heard how effective an unforced voice could be in getting through a hubbub of chorus and orchestra. This was the pinnacle of the evening's entertainment, and as the curtain went down on the act the feeling of the audience could not be mistaken. It was unequivocally for the artist. That is about all there is to chronicle except that in the last act, when the soprano was singing the difficult prayer, the clarinets played discords that startled Conductor Porst and brought Nikisch to his feet. But Mrs. Hannah kept the pitch, despite the harrowing experience. It was such musicianship as this that brought her the cordial offer of a contract on the day following.

Mrs. Hannah is a native of Ohio, but went to Chicago early in the 90s. She considers her real concert debut to have been in a group of Schubert lieder sung in Handel's Hall, Chicago, early in 1897, the occasion being a Schubert program by the Spiering Quartet. It was a happy coincidence that Mr. Spiering could be present in Leipsic to enjoy her operatic debut nine years later. Mr. Spiering came down from Berlin where, six weeks ago, he gave a heavy program, accompanied by the Philharmonic Orchestra. Rosa Sucher, of the Berlin Royal Opera, and Mrs. Charles Cahier, of New York, who will also appear in opera in Leipsic soon, were visitors here for Mrs. Hannah's debut.

The problem that has been up before the Leipsic City Theater committee since Nikisch's resignation from the management has finally been solved. Frau Staegemann has been released from her obligation of contract and the theatres have been leased to Robert Volkner for eight years. Herr Volkner has been exempted from certain financial obligations which had been always included in terms of former leases, and he has been instructed to look about the Continent for some recognized artist to conduct the opera. Herr Volkner is himself an actor. At this writing there is no open speculation as to who may be procured for the opera. Most of the present performances are under the direction of Herr Porst, with occasional operas under Mr. Coates, a young Englishman. With the better co-operation of the city authorities the theatres promise a new importance.

For two seasons the Leipsic Conservatory has had a working class for orchestral conductors under the personal instruction of Professor Nikisch. The classes are held weekly, with the splendid student orchestra as the medium of work. It may be remembered that Nikisch assumed the musical guidance of the conservatory in 1902, upon the retirement of the venerable Carl Reinecke, but it was only with the season of 1904-5 that the instruction of orchestral conductors was begun. It is thought now that this is the only school in existence supplying routine to conductors.

The instruction in conducting is nominally open to all regular students in the conservatory who show the proper qualifications and fitness for such training. As there has been many applications for admission from those who were no longer students of any particular executive branch, it was decided that candidates might enter for the conducting, upon payment of the specially fixed amount for the few months each year. The present attendance of the class is probably a half hundred, many of whom necessarily begin

as onlookers. But in time the candidate is assigned to the study of a score, a reading of which by the Conservatory orchestra he may be thereafter called upon to conduct. The works are conducted only in the presence of the class, but through the kindness of Inspector Seifert, of the conservatory, THE MUSICAL COURIER representative was granted the permission to be present and report one of the meetings. In order that the reader may be made acquainted with the order of procedure and the numberless problems that come up for solution, the report is given according to a somewhat painstaking diary.

Nikisch began by asking who had prepared the Schumann E flat symphony (in five movements). From among those who answered a candidate was called to the conductor's stand for the first movement. Nikisch took a position at the piano, facing the candidate. The orchestra began with vim and played a long way without interruption. First stop was made to play a passage differently. Stopped again because Nikisch found bassoons a measure ahead. Next stop because the flutes were ahead. Nikisch suggested that a certain passage be played strongly by the second fiddles. Fourth stop because Nikisch found horn missing from the proceedings. Inquiry developed fact that for the day that horn was not in attendance. Finally the movement was concluded and Nikisch complimented the candidate kindly, also made practical suggestions for the future interpretation of the movement. Another candidate was called for the second movement.

Orchestra was started and stopped after a few measures. Much too fast. Stopped again soon, Nikisch saying there was entirely false phrasing. Candidate was halted again because horns had been allowed to obscure a period from other instruments. Next stop to show a beautiful dwelling on a chord, a passage which the professor said was celebrated. Next stop to study a crescendo. The orchestra had been playing so loud that there was no reserve for a climax. Went back a few measures and candidate got the intended effect splendidly. The movement proceeded to close and next candidate was called. During the change Nikisch at the piano played to "No. 2" parts of the score to further explain.

Third candidate was stopped almost immediately because his beat was incorrect. Soon after the second start the professor asked in stentorian, yet not unkind voice, "Wo bleibt die Melodie?" It had got lost somewhere in the mixup. This candidate proved less ready for his task than any of the others, as he was stopped sharply twice more on account of his bad beat, and once because one corps was going badly without his noticing.

The fourth movement man was stopped with the professor's remark, "Gerade noch Einmal zu schnell" (twice too fast), this being the second interruption, after having taken instruction as to the beat. Next the orchestra got stuck on a mixed rhythm and required two trials for release.

The fifth candidate, who some days later directed an orchestral concert in Berlin, showed a fine, crisp, altogether vigorous beat, and he got the students to play like musicians. He knew when and how to get ready for his effects and did not fail to get them.

Time required for the five movements one hour and fifteen minutes.

Following the work with the symphony a sixth candidate was called and a most laughable experience ensued with a scherzo written by one of the conservatory class in composition. The manuscripts were evidently imperfect, one of the flutes failed to fit in the scheme, the composer came to the piano in an attempt to extricate the choirs and for a few minutes things went truly circuswise, Nikisch joining heartily in the laugh. But the trouble was overcome and the movement proceeded in orderly fashion to the close.

The sixth of this season's annual Prüfungs at the conservatory had the assistance of the student orchestra for the accompaniments to the concerted works and a very in-

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teresting concert resulted. The program had a Mendelssohn andante con variazione and a capriccio for organ solo, played by Herr Krauss, of Pohlitz near Greiz; a concert-stück for oboe and orchestra by A. Klughardt, played by Herr Walter Heinze, of Leipzig; first part of the Chopin E minor piano concerto, Frl. Breymann, of Munich; songs by Pergolesi, Schubert, Grieg and Liza Lehmann, Miss Little, of Aylsham, England, accompanied by Herr Stein, of Heidelberg; two parts of the Grieg A minor piano concerto, Signor del Castillo, of Mexico City; first part of the Volkmann A minor cello concerto, Frl. Perrottet, of Geneva, Switzerland; the Liszt A major piano concerto, Herr Schennich, of Reutte, Tyrol.

There were at least two unique features brought out during the evening. The first was the beautiful Klughardt work for oboe and orchestra, wherein the oboe was found to excel the flute as an instrument of expression. The second strictly unique, but much less agreeable, feature was that Liza Lehmann's name as composer was represented by her very trivial "Cuckoo Song." Liza Lehmann has sometimes written remarkably strong music and it is unfortunate that this song ever got so far away from wherever it belongs. The piano playing in the Chopin, Grieg and Liszt represented high standards of musical and technical equipment, though one cannot claim to be eager for another hearing of the Liszt A major by a student, however finely musical his touch, as this was. The A major thread is generally too difficult for the old artists to spin, and the apprentices do not accomplish it at all.

There is reason to believe that those musicians who do not care very much for the new A minor Glazounov violin concerto have not yet heard Leopold Auer play it. It may not be quite a perfect composition, even as he plays it, but it is undoubtedly a composition of great class. Auer played it here March 19, at the eleventh regular Philharmonic concert given in the Zoological Garden Hall by Hans Winderstein. The concerto has appealing melodies, rambling coherently from the bottom to the top of the instrument and back in the free, imaginative style of the Slavs. There are passages of brilliant yet strictly violinistic difficulties which gave Auer a worthy opportunity to show his great skill. The weakest part of the work was judged to be in the last movement. Here an extended forest episode keeps the violin in fearful difficulties while the orchestra proceeds to cover it up. May not have been intentional. But the fault could not be ascribed to the conductor here as he had his forces well in hand. It may be ineffective writing but not of enough weakness to condemn the movement, much less the concerto as a whole. Herr Winderstein conducted his orchestra in performances of the Schumann D minor symphony and two Tchaikowsky works, the "Francesca da Rimini" fantasia, after

Dante's "Divine Comedy," and the overture "1812." Besides the concerto, Professor Auer played the Tchaikowsky "Serenade Melancolique," with orchestral accompaniment. The poorest that could be said of the reading of the symphony is that it was slightly academic in parts, though the latter movements were played with splendid spirit. The conductor was rather in his own element with both numbers of the Tchaikowsky. The "Francesca da Rimini" fantasia is one of those long spun compositions that could be divided anywhere, with a sufficient remainder on either hand. But there is no doubt of its genuinely musical quality along with the considerable noise attending it was very enjoyable in Herr Winderstein's reading.

The soprano, Frau Cally Monrad, assisted by the pianist, Karl Nissen, both of Christiania, gave a recital in the Hotel de Prusse March 16. That readers may understand something of the concert trade channels of Leipzig, it is mentioned that these artists are under the usual management of Hals Brothers, in Christiania, though they were here on tour of a number of important German cities under the management of the Wolf agency of Berlin. The arrangements in Leipzig were undertaken by the Eulenburg agency. Frau Monrad is well known in Scandinavia through many important guest performances in opera as well as through her concert giving. The young pianist, Nissen, is a native of Christiania, where he was a pupil only of his mother. Later he had some study in Berlin with Busoni.

The Leipzig recital brought songs by Schubert and Schumann as the oldest composers. The others were the very modern of Lange-Müller, Sigurd Lie, Jean Sibelius and Richard Strauss. Lie's "Snow" song, besides Sibelius' "Schilfrohr Säule" (rustling of reeds) and "Mädchen Kam vom Stelldichein" are brim full of character and general musical excellence. The artist presented them, as all the others, with great interpretative power. Herr Nissen played the accompaniments in a manner to fully supply the moods, and in a rendition of the Grieg ballade for piano solo, proved to be a young artist of deeply poetic temperament and with every mechanical facility necessary for its beautiful expression in this work.

EUGENE E. SIMPSON.

Cincinnati May Festival.

The complete six programs for the seventeenth biennial Cincinnati May Festival are appended herewith. The soloists are to be Madame Galski, Mrs. Rider-Kelsey, Louise Homer, Janet Spencer, John Coates, D. Ffrangcon Davies, Herbert Witherspoon and Charles W. Clark. The organists will be Adolph H. Stadler and Lillian Tyler Plogstedt. The festival chorus numbers 400. There will be a

children's chorus of 1,000 voices from the public schools, and the festival orchestra will number 100.

FIRST CONCERT, TUESDAY EVENING, MAY 1. (In Memory of Theodore Thomas.)

Cantata, God's Time Is Best.....Bach
Homer, Coates, Witherspoon, Clark.

Die Götterdämmerung.....Wagner
Siegfried's Death, Orchestra. Brünnhilde's Immolation, Galski.

SECOND CONCERT, WEDNESDAY EVENING, MAY 2. Under the Direction of the Composer.

Rider-Kelsey, Coates, Clark, Homer, Davies, Witherspoon.

THIRD CONCERT, THURSDAY AFTERNOON, MAY 3.

Overture, Lenore, No. 3.....Beethoven

Recitative and Aria, Non Mi Dir.....Mozart

Galski.

Symphony, B flat.....Schumann

Overture, In the South.....Elgar

Under Direction of the Composer.

Aria, 'An Jenem Tag, Hans Heiling.....Marschner

Clark.

Dramatic Poem, La Mort de Tintagiles.....Loeffler

Viola d'Amore, Pier Tirindelli.

Tristan and Isolde.....Wagner

Prelude, Orchestra. Isolde's Love Death, Galski.

FOURTH CONCERT, FRIDAY EVENING, MAY 4.

Symphonic Poem, Les Preludes.....Liszt

Three Songs, with Orchestra.....Boughton

Fair Is Our Lot.

Song of the Dead.

The Price of Admiralty.

Davies.

Children's Cantata, Into the World.....Benoit

Chorus of 1,000 Children from the Public Schools.

Overture, Husitzka.....Dvorak

Aria, from Samson and Delilah.....Saint-Saens

Homer.

Concerto, Brandenburg, No. 3.....Bach

String Orchestra.

Duet, The Lord Is a Man of War, Israel in Egypt.....Handel

Davies and Witherspoon.

Pax Triumphans, Festival Prologue.....Van der Stucken

Chorus of Children from the Public Schools.

FIFTH CONCERT, SATURDAY AFTERNOON, MAY 5.

Symphony, Pathetique.....Tchaikowsky

Scene, Ocean, Thou Mighty Monster, Overon.....Weber

Galski.

Love Scene, Feuersnot, op. 50.....Strauss

Aria, from Furinthe.....Weber

Witherspoon.

Introduction and Allegro, op. 47.....Elgar

For Strings. Under the Direction of the Composer.

Aria, O, Lovely Halls.....Wagner

Prelude, Die Meistersinger.....Wagner

SIXTH CONCERT, SATURDAY EVENING, MAY 5.

The Dream of Gerontius, op. 38.....Elgar

Under Direction of the Composer.

Homer, Coates, Davies, Chorus, Orchestra, Organ.

Symphony, No. 9, op. 125, with Choral Finale, Schiller's Hymn,

of Joy.....Beethoven

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BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, Mass., April 1, 1906.

Hissem-De Moss With Boston Symphony.

Another singer has captured Boston during the past couple of weeks and Mary Hissem-De Moss may, therefore, feel satisfied with her artistic appearances in this city. This vocalist possesses a charm and method that is really delightful in all respects and it did not take Boston long to realize this fact. Mary Hissem-De Moss appeared for the first time with the Boston Symphony Orchestra as soloist at the pair of concerts given Friday afternoon and Saturday evening, and she is scheduled to sing with this orchestra again this evening (Sunday), at the Pension Fund concert of this organization. Mrs. Hissem-De Moss has been heard in Boston during the past fortnight at the Sunday afternoon chamber concert of Chickering & Sons, in Chickering Hall, also as soloist with the Boston Singing Club at Jordan Hall, besides her engagements as above noted with the Boston Symphony Orchestra. Next Wednesday evening she is cast for the solo roles at the concert of the Apollo Club at Jordan Hall. Thus it may be seen that this New York singer is strictly in favorable demand at the present period in Boston. At the Boston Symphony concerts Mrs. De Moss sang "Oh, Had I Jubal's Lyre," from Handel's "Joshua," and the aria, "The Pangs of Hell," from the opera "The Magic Flute," by Mozart. Philip Hale has the following to say in the Boston Herald of this date regarding this singer: "Mrs. De Moss, one of the few highly accomplished American sopranos now on the concert stage, sang Handel's air delightfully, with the appropriate purity and fleetness of expression. It was a pleasure to hear once more a singer at a symphony concert, not a mere declaimer, not a woman of 'dramatic intensity' and little vocal art, not a Wagnerphone."

Boston Symphony Orchestra Program.

The twentieth pair of concerts by the Boston Symphony Orchestra, under Conductor Wilhelm Gericke, were given at Symphony Hall Friday afternoon and Saturday evening, and the program was as follows:

Suite, in D Major, No. 3, for Orchestra.....J. S. Bach
Air, Oh, Had I Jubal's Lyre, from the Oratorio, Joshua.....Handel
Mrs. De Moss.
Geharnischte, Suite, Orchestral Suite, No. 3, op. 34 A (first time here).....Busoni
Aria, The Pangs of Hell, from the opera, The Magic Flute.....Mozart
Mrs. De Moss.
Symphony, in E minor, No. 4, op. 98.....Brahms

Rudolph Ganz in Boston.

The past week has been marked by two important piano recitals given by Rudolph Ganz and Harold Bauer, both

of which functions took place in Steinert Hall. Rudolph Ganz performed the following program:

Sonata, Appassionata, op. 57.....Beethoven
Variations and Fugue on a Theme by Handel, op. 24.....Brahms
After the Battle, op. 81.....Alkan
Frolics of Waters.....Ravel
Pavane on the Death of a Girl.....Ravel
Prelude, in A minor.....Debussy
Ballade, in G minor.....Grieg
Les Jeux d'Eaux à la Villa D'Este.....Liszt
Sonnetto d'Petrarca, in A flat.....Liszt
Dante Sonata (after reading Dante).....Liszt

It was the first Boston recital by Mr. Ganz, and it is putting facts mildly to state that he scored an unqualified success and he is now a much talked of artist in local musical circles. The newspaper criticisms carried dignified praise, and there is every reason to predict a warm welcome for Rudolph Ganz in Boston whenever he chooses to favor this place with visits. At last week's symphony concert he made a deep impression, which was only heightened by his solo work in recital. Mr. Ganz, in conversation with THE MUSICAL COURIER representative at Boston, spoke warmly of his American successes, and the present season has been unusually prolific of interest in his work. Mr. Ganz sails for Europe April 12, and will not return to America until January 1. He will concertize in Germany and Switzerland, and is engaged for an appearance with the Berlin Philharmonic Orchestra, which, on that particular occasion, will be conducted by Emil Paur of the Pittsburgh Orchestra. Mr. Ganz expressed hearty pleasure over his success in Boston, which he certainly has a right to feel proud of.

Farewell Recital of Harold Bauer.

Harold Bauer played his farewell American engagement of the season at Steinert Hall Tuesday afternoon to an audience that taxed the auditorium to standing room. The following program was played in the characteristic, delightfully finished style of Mr. Bauer:

Fantasia, in C minor.....Bach
Intermezzo, in E minor, op. 119.....Brahms
Capriccio, in B minor, op. 76.....Brahms
L'Isle Joyeuse.....Debussy
Fantasia, in C major, op. 17.....Schumann
Ballade, in F minor.....Chopin
Two Songs Without Words.....Mendelssohn
Le Vent.....Alkan
Waldeinsuchen.....Liszt
Wälkürenritt.....Wagner

This artist and program require no dissertation here, owing to the fact that Harold Bauer and his work are thoroughly understood and appreciated everywhere. Mr. Blumenberg, in THE MUSICAL COURIER, has expressed Mr. Bauer's capacity in the following adroit phrase: "Bauer fully deserves his honors, for he is one of the best pianists among the musicians and one of the best musicians among the pianists."

Boston Normal School Music.

Rose A. Carrigan, who has charge of the music in the Boston Normal School, is deserving of much credit for her painstaking efforts in behalf of the divine art in her department. Miss Carrigan is the sort of earnest musician that the public schools of America are very much in need of, because she understands her business, and this is more than can be said of many so called supervisors of public school music who hold positions, in the main, through political influence. Miss Carrigan arranges varied and comprehensive programs served to portray and arouse interest in the works of standard composers. Last Thursday morning the pupils of the Boston Normal School enjoyed another concert in the series of lectures and musical functions given at that institution on Thursday mornings during the year. It proved to be entertaining and instructive to all, and consisted of groups of songs by Mary Teague and selections on the pianola cleverly interpreted by Charles Loring. The program included songs by Liszt, Ardit, Nevins, Lohr, Hanley and Lehmann, and pianola solos by Chopin, Godard, Hollaender, Mrs. Beach and Hoffman. Let better music in the public schools be the watchword of every musician and parent. Music and politics can no more mix than can oil and water.

Choral Art Society Concert.

The Choral Art Society of Boston, Wallace Goodrich conductor, gave the second concert of the fifth season Friday evening, at Jordan Hall. From an artistic standpoint this concert was one of the most delightful musical events of the season, and the forty-eight professional singers comprising the choral body form a perfect ensemble. This concert was postponed one week for the purpose of enabling Arnold Dolmetsch, the noted archaeologist, to appear. Mr. Dolmetsch was a valuable assisting artist in the following program:

Madrigals—
Phillida, Come, Tell to Me.....Vecchi
Cynthia, Thy Song Awaketh.....Croce
Solo for the Lute—
La Bergamesca.....Anonymous
Madrigal, Since First I Saw Your Face.....Ford
Lachrymae Pavan, with Lute Obligato.....Dowland

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Madrigals and Part Songs—	
Who Shall Win My Lady Fair?.....	Pearson
The Silver Swan.....	Gibbons
Up, Up, Ye Dames.....	Leslie
Three Pieces for the Harpsichord—	
Ground, in C minor.....	Purcell
Le Coucou.....	Daquin
Toccata, in G major.....	Bach
Two Pieces for the Clavichord—	
Prelude, in F minor.....	Bach
Prelude, in B flat major.....	Bach
Part Songs—	
In Stiller Nacht, Old German.....	(har.) Brahms
Gold'ne Fluren.....	Dvorak
Hymn, Jam Sol Recedit.....	Parker
Chorus for Women's Voices—	
Le Ruisseau.....	Fauré
Part Songs—	
Frühlingshauch.....	Humperdinck
Die Alpen.....	Taneieff

The lute solo and accompaniments to the madrigals were given with convincing sincerity that made the lute once again a favorite instrument. Mr. Dolmetsch, who has recently settled in Boston permanently, prefaced his clavichord and harpsichord solos with entertaining remarks and explanations of the ancient ancestors of the piano and the works composed for them. It was indeed interesting in the extreme to see a practical demonstration of the evolution of the piano from the clavichord and harpsichord, the three instruments of olden and modern times being close together on the stage. Before playing the clavichord Mr. Dolmetsch requested absolute silence on the part of the audience; otherwise the extreme pianissimo delicacy of the soft toned instrument would not be heard. Not a sound emanated from anybody to mar the exquisite passages on the clavichord, and at the end of his part of the program Mr. Dolmetsch received an ovation. Miss Knight, who, by the way, studies with Stephen Townsend, essayed the solo soprano part of *Le Ruisseau*, with perfect finish. Wallace Goodrich is a valuable musician to Boston, and his conductorship of the Choral Art Society and other organizations is always something to talk about, as he is a thorough disciplinarian who knows how to wrest fine effects from his people.

Mme. Birdsall-Strong.

The French department in Madame Birdsall-Strong's studio, under the direction of Ida G. Willett, teacher of the Yersin method, has added several pupils of late, all of whom express enthusiasm over the work. Emily Hayden, soprano, and a pupil of Madame Strong, is soloist in Holy Cross Cathedral, and has been engaged for appearances at the municipal concerts to be given by the city of Boston next season.

George Deane Appearances.

George Deane, the well known tenor, of Boston, has been engaged to essay the tenor solos in "Faust," "Creation," and "Holy City" at the Frederick, Md., Festival, April 19 and 20. Mr. Deane will appear in "Elijah" with the Peoples' Choral Union at Symphony Hall, Boston, April 22, and in the "Seven Last Words of Christ," by Dubois, with the Milford, N. H., Choral Society on April 26. Besides these dates Mr. Deane will be one of the soloists with the Cecilia Society of Boston next Tuesday evening at Symphony Hall. Mr. Deane has become very prominent this season and is regarded as one of the best and most conscientious tenors in Boston.

OTHER BOSTON ITEMS.

"St. Matthew's Passion," by Bach, is being rendered in its entirety during the six Sundays in Lent, by the choir of King's Chapel. Each Sunday is devoted to a portion of the great work, which is given in continued form, under the direction of B. J. Lang, organist and choirmaster. The choir consists of forty voices, and all of the necessary

obligato instruments are being employed in the rendition of "St. Matthew's Passion." This is probably the first time that this oratorio has been attempted in complete form in America.

Heinrich Gebhard gave a piano recital at Saunders Hall, Lawrence, Mass., last Friday evening, before a large and enthusiastic audience. Mr. Gebhard will be soloist with the Kneisel Quartet, at Chickering Hall, Boston, April 16, and will give a recital at Norwich, Conn., on the 23d instant. On April 27 he will appear in a concert at Potter Hall, Boston, on a program devoted to American compositions.

Ray Finel, tenor, has been engaged at the Methodist Episcopal Church, Newtonville, for the ensuing year. He will also retain his choir directorship at the Baptist Church, Brookline. Mr. Finel will do Massey's "Resurrection," at the latter church, on Easter Sunday.

The second Lenten season recital of Wilhelm Heinrich was given Wednesday morning at the Tuileries, on Commonwealth avenue. These functions are given every Wednesday morning and are known as the "Wednesday Mornings of Song with the Poets." The second program in question consisted of works of Heine set to music by Schumann, Tchaikowsky, Liszt, Franz, Fanny Mendelssohn, Fauré, Gounod, Gertrude Norman Smith and Robert Browning's poems, set to music by Clara T. Rogers, &c. The soloists were Wilhelm Heinrich, tenor, and Marguerite Hall, contralto. The accompanists were Edith Longstreet, of New York, and Dr. Louis Kelterborn, both of whom were thoroughly artistic in their sympathetic piano accompaniments.

Carl Sobeski presented the following pupils in a song recital at his studio Wednesday evening: Jennie Blodgett, soprano; Gertrude Hanrahan, alto; Oxel Winstrum, tenor; Thomas Downie Gall, baritone, and Irene Osborne, accompanist. All were heartily enjoyed by an audience that filled the large classroom adjoining the studio.

A recital by Leandro Campanari, violinist, and Paolo Gallico, pianist, was given in Jordan Hall last Tuesday evening before an appreciative audience. Mr. Campanari, who is a finished performer on the violin, was heard in solos by Beethoven, Paganini, Bazzini, Veracini, Zarzkeski, Chopin, Rust and in the Mozart sonata in E flat major, No. 12, with piano. Mr. Gallico made a good impression by his piano numbers by Chopin and the elongated but popular Schumann "Carnaval." John A. O'Shea proved an efficient accompanist at the piano. It was a polished concert and thoroughly enjoyed.

Frank E. Morse has resigned as director of the Bay View (Mich.) Summer University Conservatory of Music. Mr. Morse will teach in Boston at his studio until the middle of July and will have a normal school for teachers.

A musical program was rendered at the Twentieth Century Club last Wednesday evening. It was a concert of German music and the following musicians took part: Edith Christie Miller, violin; Edith E. Torrey, soprano; A. F. Denghausen, baritone; Eaton-Van Vliet Quartet. Accompanists, Mrs. F. G. Stantial and Miss Grace G. Miles.

A concert was given at Jordan Hall Thursday evening by the orchestra and advanced students of the New England Conservatory of Music, under the conductorship of Wallace Goodrich. Miss Olive Whiteley, of Kansas City, gave a well balanced performance of the concerto in E major for violin, by J. S. Bach. The solo parts of the Sandman's song and dream music from Humperdinck's

"Hansel und Gretel" were well given by Hilda Swartz, of Albany, N. Y., and Lilla Ormond, of Boston. The orchestral work throughout was far above the regulation amateur standard.

A piano recital was given at Jordan Hall, Saturday evening, by Edith Wells Bly, of the New England Conservatory of Music. Miss Bly was heard in numbers by Beethoven, Schubert, Schumann, Rubinstein, Chopin, Cui and Liszt.

Maj. Henry L. Higginson will tender a farewell benefit concert to Wilhelm Gericke, the retiring leader of the Boston Symphony Orchestra, in Symphony Hall, Tuesday evening, April 24.

The Handel and Haydn Society, of Boston, will perform Haydn's "Seasons" in Symphony Hall Easter Sunday evening.

"Aida" will be performed in concert form in Jordan Hall, Thursday evening, April 19, under the leadership of Emil Mollenhauer. The soloists include Louise Ormsby, Isabel Bouton, Edward P. Johnson, Emilio Di Gogorza, Leverett B. Merrill and William H. Kenney, all of whom are among the most prominent Eastern singers. The chorus will number 230 voices and an orchestra of fifty picked musicians will assist.

Henri Marteau, the noted violinist, will give a recital in Chickering Hall, April 10. HERRERT I. BENNETT.

Stella Godwin, Pupil of Fergusson.

Among those artists who have gloriously surmounted their technical obstructions through faithful, intelligent labor, a notable example is offered in Stella Godwin, the young singer, who recently made so successful a Berlin debut. When Miss Godwin came to the German capital from her home, Natal, South Africa, four years ago, her natural lyric abilities were sadly cramped by a voice of very short range, in which E flat was the highest note. Under the efficient guidance of her master, Georg Fergusson, however, and through her own painstaking study, Miss Godwin has developed the full range of the best mezzo sopranos. She now has a brilliant upper register, while her low notes are the same as ever, so that she easily sings from B flat or even C above to the G below. That Miss Godwin's voice is also very sweet in timbre, and that she puts it to excellent artistic use is evinced by the following comments upon her Berlin debut:

"Stella Godwin has a melodious mezzo soprano, highly worthy of artistic development."—*Des Zeit am Montag*, January 22, 1906.

"Her quite voluminous, full toned soprano seems very rich, and since musical intelligence and a gift for delivery also were in evidence Miss Godwin possesses certain conditions for further artistic development.

"In Stella Godwin, who concertized at Bechstein Hall, Sunday, January 14, we met with a still young and talented singer, who has at her command a full toned mezzo soprano. To be sure she is still to be counted among the beginners, but with further earnest study she gives promise of becoming an estimable singer; for she is lacking neither in feeling, nor in the gift of throwing herself into the content of a song she is to interpret. On the technical side good training has given her the solid foundation upon which to build herself a future. * * * I must not omit to mention the fact that Miss Godwin's pronunciation is extremely gratifying. Furthermore, I believe that the lyric "Stimmung" is best suited to her style."—*Kunst und Wissenschaft*, January 24, 1906.

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COLUMBUS.

COLUMBUS, Ohio, March 27, 1906.

Arthur Rubinstein gave a piano recital in Memorial Hall Monday night. He played a splendid program, and was received with great enthusiasm. His youth, his unusual technical equipment, his delightful spontaneity and his interesting readings made his recital an important event.

The Women's Music Club gave its last recital for the season Tuesday afternoon, when the entire "Peer Gyn" music, Suites 1 and 2, were given, including the soprano songs, "Solweig's Lied," "Sunshine" and "Cradle Song." So far as I know, this was the second time the whole of it has been given in America. Mary Eckhardt Born, soprano and pianist; Franc Ziegler, violin; Maud Cockins, second violin; Clara Hertenstein, 'cello, and Charles T. Howe, flute, gave a fine ensemble reading of the beautiful and fantastic music which Edvard Grieg has set for the Ibsen drama. The second part of the program included three charming soprano songs—"Abend Ständchen" (Spicker), "Morning Song" (Massenet), and "Where Blooms the Rose" (Clayton Johns)—sung delightfully by Fannie C. Marple, with Mrs. Harry H. McMahon at the piano; "One Spring Morning" (Nevin), "Sleep, My Dear Little Baby, Sleep" (Ella May Smith), "The Nightingale" (Patten), charmingly sung by Effie Wier Fisher, contralto, and two piano numbers, Chopin's polonaise in A and "Valse Brillant," by Moszowski, brilliantly played by Emma Ebeling, Ethel Keating, Charlotte Robinson and Elinor Schmidt. The Music Club season proper ends April 10 with the Cincinnati Symphony Orchestra. This is the close of the third year of the Music Club since its revival after a rest of one year. The membership was 850 at the close of the first year, 1,200 at the close of the second, and now there are close to 2,500, and the club has the laudable ambition to fill every seat in Memorial Hall with an associate member when the club opens in October with Schumann-Heink in a song recital. The hall seats 3,500, but it is large enough to accommodate 4,500. If the seats were placed closer together. The seats are wide enough apart to permit patrons to pass to their seats in front of others without disturbing those already seated. The plans for 1906-7 are already made and the artists selected. Those chosen by the executive board are: Ernestine Schumann-Heink, Gaston Dethier, organist; Dolmetsch concert with antique instruments; Francis MacMullen, Elsa Ruegger, 'cellist; George Hamlin, tenor, and Teresa Carreno, pianist.

Columbus music lovers would like to hear Charles W. Clark (who, by the way, is an Ohioan by birth) for a concert under the auspices of the Women's Music Club.

Henry Alfred Preston, teacher of singing, will present a class of his pupils Friday evening in his studio, 172 South High street. The pupils are Edith Dick, Isabel Knight, Lela Coe, Nell Dresbach, Agnes Hauce, Margaret Hubbard, Warren Glass, Raymond McGreevy, Allan Ruppersberg, Maurice E. Laird, Sylvester Strasser and Oscar Sayers. Mabel Rathbun will play the accompaniments.

The rehearsals of the Columbus Oratorio Society, under Director W. E. Knox, are progressing finely, and all will be in readiness for the May Festival, beginning April 30 with Gade's "Psyche," followed by "The Messiah" on May 1. The soloists will be Mary Hissem de Moss, soprano, New York; Maude Wentz, contralto, Columbus; Percy Hemus, bass, New York; Dan T. Beddoe, tenor, Pittsburgh, and Alfred R. Barrington, baritone, Columbus. Nedermeyer's Orchestra and Jessie Crane, organist, will do the accompanying.

Minnie Huffman-Wolfe, organist of Third Avenue Church; Alice S. Dimmick, organist of Wesley Chapel, and J. B. F. McDowell, organist of Central Presbyterian Church, are giving Lenten recitals.

There is a good deal of interest in David Bispham's recital in Columbus, April 25, which has been augmented since it became known that Harold Osborne Smith would accompany him. Mr. Bispham has many admirers in Columbus, but it is Harold Smith's native place, and there is much rejoicing over the combination.

Theodora Wormley-Rogers, dramatic soprano, of Columbus, has just returned from New York.

Lyda Sayre Norris, mezzo-soprano, and Ethel Harness, pianist, gave a program Tuesday afternoon at the residence of Mrs. Samuel L. Black, 1000 Bryden road.

The next Twilight Concert in Ohio State University Chapel will take place April 13. Robert Eckhardt, tenor, and Ethel Keating, pianist, will divide the program. Mary Eckhardt Born will accompany Mr. Eckhardt.

Cecil Fanning grows steadily more popular, having so many concert engagements that he has little time left to teach. Mr. Fanning, accompanied by his instructor, Harry B. Turpin, make a strong team.

There is more than a little ripple of excitement over the engagement of the Boston Symphony Orchestra and the Kneisel Quartet for next season by Herman Ebeling. Mr. Ebeling resumes his series of concerts this year, to the delight of the music lovers. Another concert (a series of three) of the same rank will be furnished.

ELLA MAY SMITH.

A Distinction and a Difference.

NEW YORK, March 29, 1906.

To The Musical Courier:

Will you kindly answer through THE MUSICAL COURIER in next issue the definition of the word "recital" and the respective standing of the two denominations of the words, "concert" and "recital."

A STEADY READER.

Concert means "to act together, agree, agreement together of persons or movements to a single purpose," as a concert of views, a concert of action, to proceed in concert; "a musical entertainment" or performance, not dramatic, by several voices, or instruments, or both." Therefore, a concert is generally considered a performance given by more than one person, although there is no rule which would prevent a performance by a single person from being also considered or called a concert. However, probably to avoid such confusion as just pointed out, the word recital has been adopted into our language as a musical term, although it had long been used in connection with anything in the way of a public recitation of something previously memorized or prepared. The word is derived from the Latin re—again, and citro—call, hence, to recall. Usage sanctions the employment of the word "recital" when it refers to a musical entertainment by one person, in contradistinction to "concert," meaning a musical entertainment given by several. A "recital" is, of course, also a concert, in the traditional sense of that word. The dictionaries are not quite clear on the distinction between the two words, and so usage must determine their general meaning, even if it is not quite justifiable etymologically.

Morse Advertising Agency.

The Lyman D. Morse Advertising Agency, the oldest establishment of its kind in America, having through its large clientele and progressiveness developed wide international connections, it is believed expedient to adapt it in name to its enlarged sphere of operation by changing its business style to the Morse International Agency, 38 Park Row, New York.

Owing to increase of business, necessitating larger offices, the corporation will move its offices on May 1 to the Revillon Building, 19 West Thirty-fourth street, New York.

MARIE RAPPOLD WINS MORE LAURELS.

Oscar Saenger has received the following letter from Madame Rappold, who is touring with the Conried Opera Company:

WASHINGTON, D. C., March 24, 1906.

MY DEAR MR. SAENGER—At last I find time to write a few lines to you. * * * Monday night we had the great pleasure of singing for the President. It was understood that he was to stay for a short time only, but he remained until the end of the opera. We were all in good form and the performance went splendidly. I send you a few of my Baltimore and Washington notices. * * *

With best regards, I am, as ever, yours,

MARIE RAPPOLD.

INTEREST IN MADAME RAPPOLD.

* * * But the audience was awaiting the appearance of Madame Rappold, the wife of the Brooklyn physician, whom Mr. Conried heard sing in a concert, and who sprang to fame with her first appearance at the Metropolitan. Madame Rappold is not only handsome, but a beautiful woman. She caught the critical attention of her audience with her first liquid, clear note, and her listeners found her altogether likable. Her dramatic ability was manifested at once, and she aroused sympathy by her startled glances at Heinrich and Friedrich. * * *

Madame Rappold's "Elsa" was everything that could be desired vocally. Her voice is young and fresh, of good range and under splendid control. She was lacking somewhat in histrionic ability at times and did not seem to be able to put in her acting the dramatic feeling that her voice indicated. Even this fault she overcame in a measure in the last act, when in the bridal chamber she demands with all the passionate, yet tender love within her that Lohengrin reveal himself.—Baltimore Sun, March 21, 1906.

MADAME RAPPOLD AS ELSA AND MADAME HOMER AS ORTRUD MADE GREAT HITS IN THEIR ROLES.

Last evening Madame Rappold made up beautifully as Elsa and sang the part superbly. * * * Interest seemed to center in Madame Rappold, the beautiful wife of a Brooklyn physician, who was "discovered" by Herr Conried not long since, and who has been creating so much favorable comment among the metropolitan critics. She was received cordially when she made her first appearance as Elsa, and after the great duet with Herr Knute, the Lohengrin, she was given a tremendous bouquet of American Beauties.—Baltimore American, March 21, 1906.

Madame Rappold delighted the audience by her fresh, clear, lyric soprano, her youth, and her imposing stage presence. She has a sweet, flexible voice, delicate but penetrative, with a fine, sympathetic quality wholly enchanting, even if she does not send shivers down your spinal column. She evinced great tenderness and lyric beauty in all her scenes, but especially in the third act in her solo before the king. * * * The splendid solo of Sulamith in addressing the king follows, and made a deep impression on all by the way in which Madame Rappold poured out a perfect tide of delicious melody.—Washington Post, March 23, 1906.

Madame Rappold, as Sulamith, delighted the audience with her fresh, lyric soprano, and sustained the character like a seasoned veteran instead of a novice in her first season on the operatic stage.—Washington Evening Star, March 23, 1906.

Marie Rappold, as Sulamith, has a high, clear, bell like voice that stands out splendidly in bravura.—Washington Times, March 23, 1906.

The honors of the evening went to Madame Rappold, whose singing of the role of Sulamith was something long to be remembered with greatest enjoyment. This young soprano is singing grand opera for the first time this season. Her voice is magnificent in all that the word implies. Of wide range and beautiful quality, it has been cultivated with the greatest care. Her song of rejoicing at the return of her lover was the gem of the first act, while her mournful petition in the third was feelingly sung.—Pittsburgh Times, March 27, 1906.

The most notable feature of the production, vocally considered, was undoubtedly the singing of Madame Rappold in the role of Sulamith. Madame Rappold is a new and brilliant star in the Conried corner of the operatic sky, and it is but right to add that she shone last evening as a first magnitude star of most agreeable and satisfying radiance.—Pittsburgh Dispatch, March 27, 1906.

Of quite different quality, but certainly none the less pleasing, are the vocal gifts of Madame Rappold, who has astonishing compass and purity of tone which are even under the most exacting trial, un-failing. This is Madame Rappold's first season with the Metropolitan Opera Company, and her present success guarantees future triumphs.—Pittsburgh Press, March 27, 1906.

Madame Rappold has become a favorite in this city. Last night

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was her first appearance, but her beautiful soprano voice, fine presence and handsome face made her popular immediately. Madame Rappold sang the part of Sulamith with warmth and artistic finish. Her vocal work was delightful.—Pittsburg Sun, March 27, 1906.

Madame Rappold was likewise a stranger to Pittsburg up to last night, but she soon sang herself into favor. She has a charming soprano voice, a beautiful face, which had an appealingly wistful look about it when she discovered her lover to be faithless, and has a fine stage presence. Warmth and finish typifies the way she sang the role of the injured maiden. The score does not permit of torrents of passion, but rather Sulamith's character is shown by the music and acting to be that of the quiet resignation of one who accepts the inevitable.—Pittsburg Leader, March 27, 1906.

Madame Rappold came as a stranger to this city, but from the first time she appeared on the stage became a favorite. She has much to make her popular—a beautiful soprano voice, a fine presence and handsome face. She sang the part of the injured maiden with warmth and artistic finish. Her grief at the loss of her worthless lover is not allowed to show itself in the opera in a torrent of passion, but more in the quiet resignation of one who accepts the inevitable.—Pittsburg Post, March 27, 1906.

Agnes Gardner Eyre Notices.

More press notices of Agnes Gardner Eyre, piano soloist, of the Kubelik tour, have been culled from daily papers in Cincinnati, Toledo, Minneapolis, St. Paul, South Bend, Montreal and Toronto:

Kubelik was aided in his program by Agnes Gardner Eyre, a pianist of exceptionally pleasing qualities. She plays as regular numbers Leschetizky's barcarolle, a nocturne and valse of Chopin, and an etude in the form of a valse by Saint-Saëns. For an encore she gave the ballet music from Schubert's "Rosamunde," arranged by Fischhoff.—Cincinnati Commercial Tribune.

Kubelik was assisted by Agnes Gardner Eyre, who appeared in several piano numbers and won warm applause for her excellent work.—Toledo Times.

Agnes Gardner Eyre, pianist, assisted Kubelik on the program, and her Chopin numbers were especially deserving of praise. She chose the prelude, op. 28, No. 17, and a mazurka, op. 68, No. 1, both by Chopin, were excellent, but it was in the Schumann "Traumenswirmen" and the Chopin prelude that she gave for an encore that pleased her listeners the most. Instead of the "Scherza," by Brahms, she played a Saint-Saëns etude which she supplemented with a "March of the Dwarfs" that was particularly good.—Minneapolis Tribune.

The violinist was assisted in his concert Tuesday evening by Agnes Gardner Eyre, a Minnesota girl of European education. With such "big" numbers as the Bach "Praeludium," the Chopin nocturne, and a Chopin waltz, Miss Eyre gave evidence of a fine musicianship. Her technic is brilliant, and her interpretations, especially that of her teacher, Leschetizky, were satisfying.—St. Paul Daily News.

Agnes Gardner Eyre assisted Kubelik. She is an artistic and finished musician and her execution of the "Etude en Forme de Valse," by Saint-Saëns, was most brilliant, and the applause at

the conclusion of this selection was so vociferous as to demand Miss Eyre to favor her hearers again.—South Bend (Ind.) Tribune.

Agnes Gardner Eyre is quite a brilliant pianist, with good technical equipment, and she plays with much feeling. The Leschetizky barcarolle and the Chopin nocturne were well played, and showed a good touch and delicate finger work. The Saint-Saëns etude in waltz form, a difficult thing to play, gave the pianist an opportunity of displaying her technic, and the passages in double notes were executed with ease.—Montreal Gazette.

The violinist had the co-operation of Agnes Gardner Eyre, a talented solo pianist with fluent execution, and of Ludwig Schwab, an accompanist of ability and judgment.—Toronto Globe.

"Emporium," a new opera by the Catalonian composer, Morera, was produced at the Barcelona Teatro del Liceo. The work is built on Catalonian folk tunes and pleased its hearers greatly.



Inauguration of Glinka Monument.

This picture represents the unveiling of the Glinka monument in St. Petersburg early this month. For the occasion, Balakireff had composed a cantata to the memory of "the father of Russian music," speeches were made by Grand Duke Constantin and other high dignitaries, and committees of musicians and delegates from musical societies decorated the base of the monument with laurel wreaths and inscribed floral pieces.

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Edward Johnson in Canada.

During the past week Edward Johnson appeared in concert at Massey Hall, Toronto, and in recital at Hamilton and Guelph. In each city he was most enthusiastically received, and in the latter was tendered a wreath of laurel by the Presto Club. The following comments are taken from the daily papers:

The best concert of the season and the heaviest snowstorm of the winter were here last night, but neither was able to interfere appreciably with the success of the other. J. Faskin McDonald's experience as an impresario has not been an extensive one, but he has given Hamilton people two of the best concerts of this season. At both of them Mr. Johnson has been the bright particular star. His singing grows on one, for it is impossible to tire of his smooth, strong, sweet voice. His phrasing and expression are practically faultless, and added to this he has a wonderful range and command of technique. The audience last night simply could not get enough of him. His rendering of "McGregor's Gathering" aroused the greatest enthusiasm, and some doubtful Scot at the rear of the house could not refrain from shouting in his excitement.—Hamilton Spectator.

Edward Johnson, who opened the program, was given a greeting that must have been as gratifying to him as his singing was pleasing to the audience. His first number, an aria from Massenet's "Manon," was his most brilliant effort, and displayed his full power of voice and his artistic skill, but it is the delightful manner in which he sings ballads that wins his audience. He was recalled several times and was generous in responding.—Hamilton Herald.

Mr. Johnson was really the principal attraction. The clever tenor has firmly established himself with Hamilton audiences, and his singing last evening was as delightful as on previous occasions. He was obliged to respond to a double encore after his last group of songs.—Hamilton Times.

The heaviest part of the night's work fell, of course, upon Mr. Johnson's shoulders, as the bright and particular star of the evening. The quality of his voice is most sympathetic, and his range and the ease with which he secures his phenomenal high tones are most remarkable. But Mr. Johnson has other qualifications which must win for him a distinguished consideration wherever he goes. His enunciation is delightfully clear; his bearing has a sweet unaffectedness which is absolutely charming. He feels

his music, and his interpretation is, therefore, thoroughly sympathetic and heart reaching.—Guelph Mercury.

Mr. Johnson was in every sense an artistic triumph. His voice is one of glorious richness and purity, and his technical equipment is equal to every requirement.—Toronto Evening News.

Mr. Johnson, the tenor, won quite a triumph in a group of songs, his style and voice finding warm appreciation.—Toronto Globe.

Mr. Johnson's voice is lyrical rather than robust, and delightfully smooth in quality. His style and enunciation are admirable.—Toronto Mail and Empire.

In the Good Old Summer Time.

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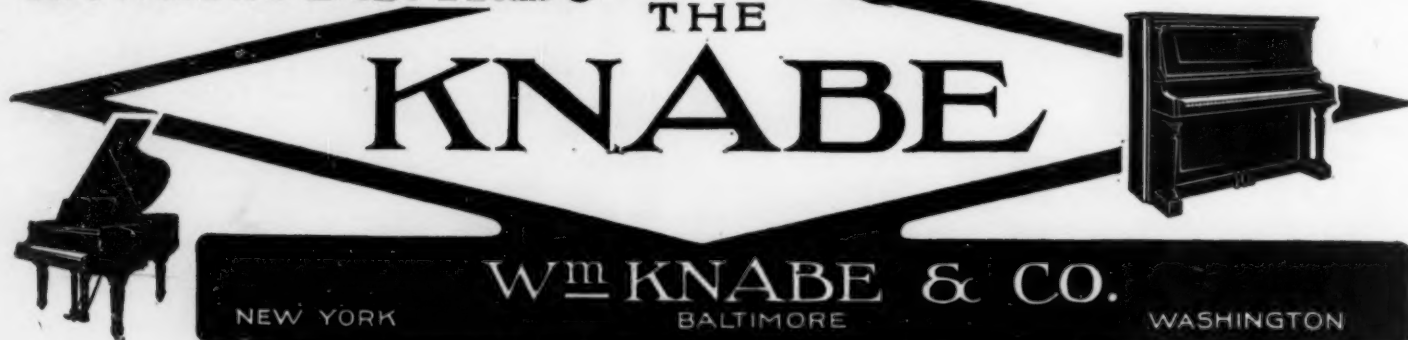
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